

FINE ART, ANTIQUES AND ASIAN ART



BRUUN RASMUSSEN

PART OF THE BONHAMS NETWORK

ARTS AUCTIONEERS



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AT BRUUN RASMUSSEN'S AUCTION HOUSE:**

- Upcoming auctions and the highlights set to go under the hammer
- Invitations to exhibitions, events and exciting talks
- You can also learn more about the art, design classics and antiques.



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PROGRAM

PREVIEW

23 OCTOBER FROM 3:00 PM TO 7:00 PM

FINE ART & ANTIQUES

All talks will be held in Danish

3 PM

THE PREVIEW OPENS

Bubbly, sweets and jazz with Frederik Bak and Mathias Bøttern

4 PM

HISTORICAL COLLECTION OF THE PRINCESSES FROM GLÜCKSBURG CASTLE

Chief Specialist Martin Hans Borg

4:30 PM

JENS JUEL'S LEGENDARY PORTRAITS OF THE BATTIER COUPLE

Associate Professor and PhD Anders Ravn Sørensen

5:10 PM

THE GOLDEN AGE IN THE STREETS OF COPENHAGEN

Collector Frederik Hove, Art Specialist Julie Arendse Voss and Steffen Løvkjær from 'Historic Talks'. Moderator: Journalist Mathilde Rude

THE PREVIEW WILL ALSO BE OPEN ON 24-29 OCTOBER

AUCTION 30 OCTOBER

Asian Art 1 pm
Antiques 2:30 pm
Fine Art 6:30 pm

ONLINE AUCTION 3 NOVEMBER

The collection from Glücksburg Castle 2 pm

COPENHAGEN

NØRGAARDSVEJ 3, KONGENS LYNGBY

BR



WELCOME TO BRUUN RASMUSSEN!

LIVE AUCTION OF 19TH CENTURY & OLD MASTER PAINTINGS AND EUROPEAN FURNITURE & RUGS

At Bruun Rasmussen, every auction is more than a marketplace – it is a curated cultural encounter of history, craftsmanship, and creativity. Each work we present carries a story, a heritage, and a lasting value, whether expressed through fine art, furniture, design, or decorative objects.

This year, we are proud to expand our categories to include classic cars and motorcycles, joining our established offerings. Together, these categories reflect how lifestyle intertwines, presenting collectors and enthusiasts with a unique opportunity to engage with objects that enrich both collections and living spaces.

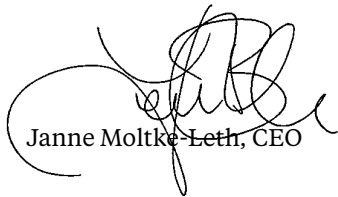
Highlights of the upcoming sale include several works from the Danish Golden Age, such as paintings by Martinus Rørbye, alongside paintings with rare motives by Vilhelm Hammershøi. Furniture is equally represented, with Danish Rococo pieces by cabinet-maker Mathias Ortmann, a rare chinese export bureau, and chairs from Château de Chantilly, birthplace of the legendary Crème Chantilly.

We believe that collecting today is about creating meaningful, personal environments. Today's interiors thrive on diversity, where art and design come together to form spaces that reflect individuality, quality, and thoughtful consideration. Auctions offer a unique opportunity to access original works that carry tradition, aesthetic value, and longevity.

From our house in Lyngby, we welcome seasoned collectors and new audiences alike. With a continuous programme of Online and Live Auctions, Bruun Rasmussen maintains a strong presence on the international art and design scene, providing a trusted platform for discovery, acquisition, and appreciation.

We are delighted to present this curated selection, where each piece tells a story that transcends time, and we look forward to welcoming you to the auction.

Best regards,



Janne Moltke Leth, CEO

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DEADLINE FOR CLAIMING ITEMS: WEDNESDAY 12 NOVEMBER

Items bought at this auction must be paid no later than eight days from the date of the invoice and claimed at Nørgaardsvej 3 in Lyngby by Wednesday 12 November at the latest. Otherwise, they will be moved to Bruun Rasmussen's storage facility at Paul Bergsøes Vej 16 in Glostrup at the buyer's expense and risk. Here, they can be picked up from Friday 14 November. This transportation will cost DKK 150 per item VAT included, and storage will cost DKK 150 per item per week VAT included.



ASIAN ART

THURSDAY 30 OCTOBER 1 PM

Lot 1- 53

东方艺术品

星期四, 10月30日, 1点

目录第1 - 53号

IMPORTANT INFORMATION REGARDING THE AUCTION

RESTRICTED BIDDING

Bidding at the Asian auction requires prior registration of a valid debit/credit card, presentation of a photo ID and the payment of a deposit of DKK 25,000 on request. The deposit must be paid by credit card, cash or bank transfer. If the amount is paid by bank transfer, it is due no later than 27 October. Please contact Bruun Rasmussen's department for bidding regarding this issue, either via email bids@bruun-rasmussen.dk or by phone +45 8818 1013.

投标限制

投标限制

参加艺术品拍卖会的投标者须提前登记, 提交有效借记卡/信用卡, 提供有照片的身份证, 并预交25.000丹麦克朗的押金。押金必须用信用卡、现金、或银行转账支付。如果是银行转账, 汇款到账期限不得晚于10月27日。就此相关问题, 请联系Bruun Rasmussen, 可通过邮件bids@bruun-rasmussen.dk或者电话联系+45 8818 1013。



1

1
An unglazed and white pigmented pottery horse with a saddle. China, Tang dynasty 618-906. H. 31.5 cm.

Provenance: The collection of Ovar Karlbeck (1879-1967). Swedish engineer and collector of Chinese antiquities. Worked in China as a railroad engineer from 1906-27. In the late 1920s he became the professional collector for the Museum of Far Eastern Antiquities in Stockholm.

Enclosed a signed note and guarantee of the age of the figure, signed Stockholm 28/8 1940.

DKK 10,000-15,000 / € 1,350-2,000

唐代陶马俑，618-906。高31.5厘米。

来历：Ovar Karlbeck 1879-1967，于1906-1927年间在中国任铁路工程师，后成为收藏家。

此拍品提供斯德哥尔摩签署的年代证书，28/8 1940。

估价：10.000-15.000丹麦克朗 (1.350-2.000欧元)





2

2

A Chinese painted and glazed Cizhou porcelain 'chilong' meiping vase, depicting a chilong and an attending dragon, a fish, a toad and flying bats. Song/Yuan dynasty 960-1368. H. 24 cm.

Provenance: A Danish private collection.

DKK 15,000–20,000 / € 2,000–2,700

磁州窑麒麟瑞兽海水纹梅瓶，宋/元 960-1368。高24厘米。

来历：丹麦私人收藏。

估价：15.000–20.000丹麦克朗 (2.000-2.700欧元)



3

3

A scholar seated in the position of teaching, holding a scroll in his left hand and resting his arm onto a tripod table, bronze. Late Ming, 17th century. Weight 724 g. H 13.5 cm.

Provenance: A Danish private collection.

DKK 10,000 / € 1,350

明末铜罗汉，17世纪。重742克，高13.5厘米。

来历：丹麦私人收藏。

估价：10.000丹麦克朗 (1.350欧元)



4

A patinated copper alloy figure of Jambhala seated on a snow lion and lotus throne, with a flowing scarf around shoulders and head, adorned with jewellery, in the left hand a mon-goose, the right hand raised in the karana mudra. Not sealed. 17th century. Weight 860 g. H. 14 cm.

Provenance: The collection of Ovar Karlbeck (1879-1967). Swedish engineer and collector of Chinese antiquities. Worked in China as a railroad engineer from 1906-27. In the late 1920s he became the professional collector for the Museum of Far Eastern Antiquities in Stockholm.

DKK 20,000–30,000 / € 2,700–4,000

清代铜佛像，17世纪。重860克，高14厘米。

来历：Ovar Karlbeck 1879-1967，于1906-1927年间在中国任铁路工程师，后成为收藏家。

此拍品提供斯德哥尔摩签署的年代证书，28/8 1940。

估价：20.000–30.000丹麦克朗 (2.700-4.000欧元)



4

5

'The Nine Dragon Screen' glazed tiles showing the dragons moulded in relief chasing a pearl in clouds above waves. 17th century. 19.5 x 170 cm.

Provenance: A Danish private collection.

DKK 30,000–40,000 / € 4,000–5,350

九龙壁瓷雕，17世纪。高19.5 x 170厘米。

来历：丹麦私人收藏。

估价：30.000-40.000丹麦克朗 (4.000-5.350欧元)



5



6

6

A Chinese Wucai "sanduo" porcelain baluster shaped vase, decorated in green, iron red, blue and yellow with the three abundances: Buddha's hand citron, peach, and pomegranate. 17th century. H. 14 cm.

Provenance: A Danish private collection.

DKK 10,000–15,000 / € 1,350–2,000

清代五彩三多纹罐，17世纪。高14厘米。

来历：丹麦私人收藏。

估价：10.000–15.000丹麦克朗 (1.350-2.000欧元)



7

7

A Chinese rectangular bronze incense burner with vertical handles, profiled rim, on baluster feet. Marked Xuande, but 18th/19th century. Weight 512 g. L. 12 cm. H. 5.5 cm.

DKK 20,000–25,000 / € 2,700–3,350

铜鎏金马槽炉，18-19世纪。重512克，长12厘米，高5.5厘米。

估价：20.000–25.000丹麦克朗 (2.700-3.350欧元)



8

8

A Chinese globular bronze censer with profiled rim, cast with half ring handles protruding from a mythical animal head. Marked Song Yue Lu. 17th century. Weight 2305 g. H. 14 cm. L. 23 cm.

Provenance: A Danish private collection.

DKK 20,000–30,000 / € 2,700–4,000

兽首附耳钵式炉，款识：松月侣。17世纪。高14厘米，重2305克。

来历：丹麦私人收藏。

估价：20.000–30.000丹麦克朗 (2.700-4.000欧元)



9

9

A Chinese patinated bronze figure of Bixia Yuanjun, dressed in a richly pleated robe, both hands hold a scepter, adorned with a phoenix headdress. With wooden stand. Ming, 16th-17th century. Weight 1866 g. H. 31 cm.

Provenance: A Danish private collection.

DKK 10,000–15,000 / € 1,350–2,000

青铜碧霞元君雕像，明代16-17世纪，重1866克，高31厘米。

来历：丹麦私人收藏。

估价：10.000–15.000丹麦克朗 (1.350-2.000欧元)



10



10 verso

10

A Sino-Tibetan bronze figure of Chakrasamvara united in yabyum with consort Vajrayogini- now lacking - he has 12 arms, the main pair embraces the consort and holds a bell and vajra, the other hands holds various items a.o. damaru, a trident, the fourfaced head of Brahma, he wears a skull crown and a garland of severed heads. Base sealed. Qianlong 1736-1795. Weight 1091 g. H. 16.5 cm.

Provenance: A Danish private collection.

DKK 30,000 / € 4,000

汉藏铜佛像，乾隆时期1736-1795。高16.5厘米，重1091克。
来历：丹麦私人收藏。 估价：30.000丹麦克朗 (4.000欧元)



11



11

A Chinese flambé-glazed scholar's brush washer in the form of a ruyi head with raised sides, supported by three low feet. Qianlong period 1736-1795. Base later incised Song Gu. 21.5 x 12.5 cm.

Fitted carved wood stand included.

Provenance: A Danish private collection.

DKK 20,000–25,000 / € 2,700–3,350

窑变釉笔洗，乾隆1736-1795。21.5 x 12.5厘米，配带木座。

来历：丹麦私人收藏。

估价：20.000–25.000丹麦克朗 (2.700-3.350欧元)



12

12

A pair of Chinese famille verte biscuit figures of seated Buddhist lions on square stands, the male with a reticulated ball under his paw, the female with a cub, decorated in green, yellow and aubergine colours, the stands with cartouches in relief surrounded by flowers on speckled ground. Kangxi period 1662-1722. H. 49 cm. (2)

Provenance: A Danish private collection.

DKK 30,000-40,000 / € 4,000-5,350

一对清代瓷雕狮子，康熙1662-1722。高49厘米。（一对）

来历：丹麦私人收藏。

估价：30.000-40.000丹麦克朗（4.000-5.350欧元）



13

13

A Chinese blue and white Yenyen vase of baluster form, waisted lower body and trumpet neck, painted with figural scenes in extensive landscapes. Base with double circles in underglaze blue, Kangxi period 1662-1722. H. 46.5 cm.

Provenance: A Danish private collection

DKK 30,000–40,000 / € 4,000–5,350

康熙青花山水花卉纹花瓶，高46.5厘米。

来历：丹麦私人收藏。

估价：30.000-40.000丹麦克朗 (4.000-5.350欧元)



14

14

A Chinese gilt bronze figure of a Buddhist master seated on a carpeted double cushion his right hand in bhumisparsa, his left holding a sutra. Sealed base. Qianlong 1736-1795. Weight 479 g. H. 10 cm.

Provenance: A Danish private collection.

DKK 20,000 / € 2,700

铜鎏金上师像，乾隆时期1736-1795。高10厘米，重479克。

来历：丹麦私人收藏。

估价：20.000丹麦克朗 (2.700欧元)

15

Chinese porcelain "Hundred boys" bowl, decorated in underglaze blue with boys around a table and in garden setting. Seal marked Qianlong, Qing dynasty. Diam. 15.7 cm. H. 7.4 cm.

Provenance: A Danish private collection.

DKK 10,000-15,000 / € 1,350-2,000

清代青花婴戏图纹碗，直径15.7厘米，高7.4厘米。

来历：丹麦私人收藏。

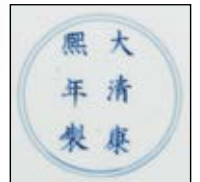
估价：10.000-15.000丹麦克朗 (1.350-2.000欧元)



15



16



16

A Chinese porcelain dish, decorated in underglaze blue interior and exterior with dragons chasing the flaming pearl amidst flame and spiral shaped clouds. Rim fitted with bronze mounting. Marked Kangxi and of the period 1662-1722. Diam. c. 37.5 cm. H. 7 cm.

DKK 20,000–30,000 / € 2,700–4,000

康熙青花瓷双龙戏珠纹盘，直径37.5厘米，高7厘米。

估价：20.000–30.000丹麦克朗 (2.700–4.000欧元)

17

A gilt bronze Sino-Tibetan figure of the second Panchen lama, Lobzang Yeshe (1663-1737) wearing the tall Gelug hat and seated on a double cushion. Sealed base. Qianlong 1736-1795. Weight 492 g. H. 11 cm.

Provenance: A Danish private collection.

Compare: Bonham's, Hong Kong 5 October 2020, lot 39.

DKK 20,000–30,000 / € 2,700–4,000

铜鎏金班禅喇嘛，乾隆时期1736-1795。高11厘米，重492克。

来历：丹麦私人收藏。

估价：20.000–30.000丹麦克朗 (2.700-4.000欧元)



17

18

A Chinese blue and white bowl with deeply rounded sides rising from a high foot to an everted rim, delicately painted on the exterior with figural scenes and the eight Buddhist emblems, the interior with three boys at play. Base mark of an encircled toad. Kangxi 1662-1722. H. 9.5 cm Diam. 20 cm.

Provenance: According to information acquired by Ludvig Stenersen Münter, 1877-1957, who worked for the Great Northern Telegraph Company and was stationed as an assistant in Shanghai from 1900-1909 and as a station master in Beijing from 1909-1929, the family knew Sophus Black, and their home was a popular meeting place for Danish expats in Beijing.

DKK 20,000 / € 2,700

青花折沿人物纹碗，康熙1662-1722。高9.5厘米，直径20厘米。

来历：Ludvig Stenersen Münter, 1877-1957，曾于1900-1909期间被大北电报公司派驻上海，1909-1929期间派驻北京。

估价：20.000丹麦克朗 (2.700欧元)



18

19

ZANABAZAR SCHOOL,

A Mongolian gilt copper alloy figure of the Teaching Buddha, seated in dhyanasana on a double lotus throne, hands raised in the dharmachakra mudra, dressed in a simple robe, with fine facial features and remains of blue colour on hair. Sealed. 18th century. Weight 64 g. H. 5.9 cm.

DKK 30,000–40,000 / € 4,000–5,350

镀金蒙古铜佛像，18世纪。重64克，高5.9厘米。

来历：丹麦私人收藏。

估价：30.000-40.000丹麦克朗 (4.000-5.350欧元)



19

20

A Chinese tripod and twin handle bronze incense burner, Xuande base mark. Qing dynasty 18th century. Weight 1503 g. H. 10 cm Diam. 17 cm.

Provenance: A Danish private collection.

DKK 20,000–30,000 / € 2,700–4,000

清代桥耳三足铜香炉，18世纪。重1503克，高10厘米，直径17厘米。

来历：丹麦私人收藏。

估价：20.000-30.000丹麦克朗 (2.700-4.000欧元)



20





21



21

A large Chinese blue and white 'dragon' dish with rounded sides and on a low retracted footrim, painted with a winged and scaled dragon, full-faced with protruding eyes, surrounded by a lotus scroll on meandering leafy stems; the sides with two further dragons. Yongzheng (1723-1735) six-character base mark within double-circles, and of the period. Restored. Diam. 51 cm.

Provenance: A Danish private collection.

DKK 200,000–300,000 / € 27,000–40,000

雍正青花大龙盘，1723-1735。直径51厘米。

来历：丹麦私人收藏。

估价：200.000–300.000丹麦克朗 (27.000-40.000欧元)



22

22

A famille verte 'Eight Immortals' dish, the rim painted with the Daoist Immortals riding chilongs, fish and crabs over the rolling sea, the central motif is depicting a pond with birds and lotus. Qing dynasty, Kangxi period. Diam. 32 cm.

DKK 10,000–15,000 / € 1,350–2,000

康熙粉彩八仙过海纹盘，直径32厘米。

估价：10.000–15.000丹麦克朗 (1.350-2.000欧元)

23

A Chinese export famille rose water basin, painted with branches, peonies and a butterfly; unglazed base. Qing dynasty, 18th century. Diam. 39 cm.

Provenance: Acquired by present owner at Museumsbygningen's Auctions, December 2001.

DKK 12,000–15,000 / € 1,600–2,000

中国出口粉彩花卉纹瓷盆，18世纪。直径39厘米。

来历：丹麦私人收藏。

估价：10.000–15.000丹麦克朗 (1.350-2.000欧元)



23



24

24

CHINESE SCHOOL, LATE 18TH CENTURY

Ships from various nations - Danish, Swedish, English, French and American (Grand Union) flags - anchored outside Whampoa on the Pearl River with a view of the Whampoa pagoda. Watercolour on paper. Visible size 31 x 47 cm.

The first American vessel, the Empress of China arrived in Whampoa in 1784. Thereafter American ships were regular visitors to the Island thus from then on the present scene can be dated.

Provenance: A Danish private collection

DKK 40,000-50,000 / € 5,350-6,700

十三行水彩画，直径31 x 47厘米。

来历：丹麦私人收藏。

估价：40.000-50.000丹麦克朗 (5.350-6.700欧元)

25

A Chinese spinach green jade bowl. Marked Qianlong and of the period 1736-1795. Diam. 17 cm. H. 4 cm.

DKK 20,000-25,000 / € 2,700-3,350

乾隆碧玉碗，1736-1795。直径17厘米，高4厘米。

估价：20.000-25.000丹麦克朗 (2.700-3.350欧元)



25



26

26

A Tibetan gilt copper alloy figure of Akshobhya Buddha, seated in dhyanasana on a lotus and elephant throne, dressed in pleated garments and flowing scarf, right hand in the bhumisparsha mudra, the left holds an upright vajra, adorned with bracelets, beaded necklaces and a petal crown, hair with remains of blue colour, front of throne with Dzambhala seated on a snowlion, throne on three scrolled feet. Not sealed. 15th-16th century. Weight 2442 g. H. 30 cm.

Provenance: A Danish private collection.

For sculptures with added figure in front see e.g. HAR 8485 and 32625 (Himalayan Art Resources).

DKK 400,000 / € 53,500

西藏铜鎏金佛像，15-16世纪。高30厘米，重2442克。

来历：丹麦私人收藏。

估价：400.000丹麦克朗 (53.500欧元)





27

27

CHINESE SCHOOL, EARLY 19TH CENTURY

Series of eight pith paper depictions of Chinese tea production and trade. Gouache. Each painting 17 x 29 cm. Later mounted in a two-leaf fruitwood screen. Each leaf 102 x 36 cm.

Provenance: A Danish private collection

DKK 20,000–25,000 / € 2,700–3,350

两扇纸本设色茶业商贸图屏风，每图17x29厘米，
每扇102x36厘米。

来历：丹麦私人收藏。

估价：20.000–25.000丹麦克朗 (2.700-3.350欧元)





28



28

A Chinese famille rose 'landscape and poem' gilt trimmed bowl of waisted form. Base is seal marked Jiaqing (1796-1820) and of the period. H. 7.5 cm Diam. 17.5 cm. Wood stand included.

Provenance: A Danish private collection.

DKK 10,000 / € 1,350

嘉庆粉彩风景诗文碗，1796-1820。高7.5厘米，直径17.5厘米，带木座。

来历：丹麦私人收藏。

估价：10.000丹麦克朗 (1.350欧元)



29

29

A Chinese Art Deco carpet, oval formation of flower vines and vases. First half 20th century. 347 x 274 cm.

DKK 25,000 / € 3,350

中国地毯，20世纪上半叶。347 x 274 厘米。

估价：25.000丹麦克朗 (3.350欧元)



30

A pair of Chinese cloisonné altar candlesticks decorated in colours with peonies, leaf-scrolls, palm leaf- and ruyi design friezes. Late Qing dynasty. H. c. 30 cm. (2)

Provenance: A Danish private collection.

DKK 20,000–25,000 / € 2,700–3,350

一对晚清景泰蓝烛台，高30厘米。(一对)

来历：丹麦私人收藏。

估价：20.000–25.000丹麦克朗 (2.700-3.350欧元)

31

A group of 16 Chinese peachbloom and flambé glazed 'bee-hive' waterpots and miniature vases. Qing dynasty 19th century. H. 3–6.5 cm. (16)

Provenance: A Danish private collection.

DKK 20,000–30,000 / € 2,700–4,000

16件郎窑红釉及茄皮紫釉文房水盂，清代19世纪。高3-6.5厘米。(16件)

来历：丹麦私人收藏。

估价：20.000–30.000丹麦克朗 (2.700-4.000欧元)





32

32

A Chinese bronze incense burner of rectangular form raised on four integrated legs with scrolled ends. Twin sharp-edged handles. Qing dynasty, 18th century. Weight 1826 g. H. 12.5 cm W. 13 cm D. 9.5 cm. L. including handles 17.5 cm.

Provenance: A Danish private collection.

DKK 40,000–60,000 / € 5,350–8,050

清代长方形铜香炉，18世纪。重1826克，高12.5厘米，宽13厘米，深9.5厘米，长包括双耳17.5厘米。

来历：丹麦私人收藏。

估价：40.000–60.000丹麦克朗 (5.350-8.050欧元)



33

33

Tibetan gilt copper alloy figure of a wrathful deity, possibly Mahakala, right hand holds a trident, with flaming red hair and wearing a skull crown, snakes and severed heads around his neck, stands on an oval lotus base. Sealed. 17th/18th century. Weight 663 g. H. 13 cm.

DKK 30,000–40,000 / € 4,000–5,350

西藏铜鎏金护法神像，17/18世纪。重663克，高13厘米。

估价：30.000-40.000丹麦克朗 (4.000-5.350欧元)



34

34

A pair of Chinese porcelain candlesticks with a wide drip-pan and bell shaped base, decorated in underglaze blue with the eight auspicious symbols amidst chrysanthemum and tendrils. On the drip-pan: fish, lotus flower, treasure vase, parasol and on the base: dharma wheel, endless knot, conch and victory banner. Marked on the exterior of drip-pan Daoguang. 1820-1850. H. 21 cm. (2)

Provenance: A Danish private collection.

DKK 15,000–20,000 / € 2,000–2,700

一对青花暗八仙烛台，道光1820-1850。高21厘米。（一对）

来历：丹麦私人收藏。

估价：15.000–20.000丹麦克朗（2.000-2.700欧元）



35

35

A Chinese dragon rug on a medium blue field. Mid-20th century. 244 x 155 cm. DKK 18,000 / € 2,400

中国龙纹地毯，20世纪中。244 X 155 厘米。

估价：18.000丹麦克朗 (2.400欧元)

36

A Chinese gilt bronze figure of Amitayus, he is seated in dhyanasana on a throne backed by a flaming mandorla, hands in a meditative position, wearing a flowing robe, jewellery and an elaborate crown. Front with inscription Made in the year Gengyin (1770) with respect. Not sealed. Qianlong 1736–1795. Weight 996 g. H. 21 cm.

Provenance: A Danish private collection.

DKK 20,000–25,000 / € 2,700–3,350

铜鎏金无量寿佛，乾隆1736-1795。重996克，高21厘米。

来历：丹麦私人收藏。

估价：20.000–25.000丹麦克朗 (2.700-3.350欧元)



36



37

37

A Chinese square porcelain vase, decorated in colours with peony, butterflies, birds on a branch from rocks. 19th century. H. 49.5 cm.

Provenance: A Danish private collection.

DKK 10,000–15,000 / € 1,350–2,000

粉彩花鸟纹四方瓶，19世纪。高49.5厘米。

来历：丹麦私人收藏。

估价：10.000–15.000丹麦克朗 (1.350-2.000欧元)

38

A Chinese tripod bronze incense burner of compressed globular form with two upright and pierced handles, Xuande six-character base mark, 18th century. Weight 526 g. Diam. 10 cm.

Provenance: A Danish private collection.

DKK 15,000 / € 2,000

宣德款识铜香炉，18世纪。直径10厘米，重526克。

来历：丹麦私人收藏。

估价：15.000丹麦克朗 (2.000欧元)



38

39

A Chinese famille rose relief-molded and applied baluster vase and cover adorned with a bird on a rock surrounded by blooming branches and birds in flight. Qing dynasty, 19th century. H. 47 cm.

Provenance: A Danish private collection

DKK 20,000–30,000 / € 2,700–4,000

清代粉彩花鸟纹瓶，19世纪。高47厘米。

来历：丹麦私人收藏。

估价：20.000–30.000丹麦克朗 (2.700-4.000欧元)



39

40

A Chinese bronze figure of Bodhidharma seated with his stick, his robe is adorned with inlaid silver threads and gold. Qing dynasty, 19th century. Weight 794 g. H. 8 cm.

Provenance: A Danish private collection.

DKK 10,000 / € 1,350

晚清铜罗汉，19世纪。高8厘米，重794克。

来历：丹麦私人收藏。

估价：10.000丹麦克朗 (1.350欧元)



40



41

41

A tall Chinese baluster vase decorated in blue and copper red with three scholars under pines in a landscape, mark of Xu-ande but 20th century. H. 60 cm.

Provenance: A Danish private collection.

DKK 15,000–20,000 / € 2,000–2,700

青花矾红松下高士纹瓶，20世纪。高60厘米。

来历：丹麦私人收藏。

估价：15.000–20.000丹麦克朗 (2.000-2.700欧元)

42

A pair of Chinese flambé-glazed porcelain 'arrow' vases of hu-shape. Late Qing/Republic. H. 39 cm. (2)

Provenance: A Danish private collection

DKK 10,000 / € 1,350

一对窑变釉双耳瓶，晚清至民国。高39厘米。(一对)

来历：丹麦私人收藏。

估价：10.000丹麦克朗 (1.350欧元)



42



43

JU CHAO

A Composition with flowers and poetry. Signed Meisheng. Watercolour and ink on silk mounted on paper, hanging scroll. 116 x 33 cm.

Provenance: A Danish private collection.

DKK 15,000–20,000 / € 2,000–2,700

绢本设色花卉挂轴，题款：梅生。116 x 33厘米。

来历：丹麦私人收藏。

估价：15.000–20.000丹麦克朗 (2.000–2.700欧元)





44

44

A Chinese double-gourd 'landscape' vase modeled with twin curved handles, depicting mountainous landscape sceneries in cartouches on yellow-ground flower and butterfly design. Qianlong seal mark, late 19th century. H. 30 cm.

Provenance: A Danish private collection.

DKK 10,000–15,000 / € 1,350–2,000

粉彩开光山水纹葫芦瓶，19世纪。高30厘米。

来历：丹麦私人收藏。

估价：10.000–15.000丹麦克朗 (1.350-2.000欧元)



45 verso

45

A polychrome enameled vase of arched form, the shoulder and foot adorned in faux-bois patterns, the concave front depicting Zhu Xi encircled by an inscription Zhuzi Jiaxun, the deeply recessed base bearing the four-character mark in iron red enamels within a square cartouche, Shende tang mark. Republic period. H. 29 cm.

Provenance: A Danish private collection.

DKK 25,000–30,000 / € 3,350–4,000

民国粉彩人物诗文六方瓶，高29厘米。

来历：丹麦私人收藏。

估价：25.000–30.000丹麦克朗 (3.350-4.000欧元)



45

46

A Chinese famille rose 'lotus' bowl and cover, green glazed finial moulded like a capsule, seal mark and period of Daoguang 1820-1850. Diam. 11 cm.

Provenance: A Danish private collection.

DKK 20,000–30,000 / € 2,700–4,000

粉彩莲瓣纹盖碗，道光1820-1850。直径11厘米。

来历：丹麦私人收藏。

估价：20.000–30.000丹麦克朗 (2.700-4.000欧元)



46





47

47

A Chinese Imperial yellow-ground gauze dragon robe (jifu), front and back worked with satin and metal threads with five-clawed dragons chasing a flaming pearl, nine dragons in total, surrounded by clouds and flames, bats, auspicious Buddhist symbols, above crashing waves and rocks, collar and cuffs also with dragons amidst clouds on black ground. Guangxu 1875-1908. L. c. 143 cm. W. c. 187 cm.

Provenance: A Danish private collection.

DKK 75,000–100,000 / € 10,000–13,500

清代明黄色芝麻纱绣十二章纹吉服袍，光绪1875-1908。长143厘米，宽187厘米。

来历：丹麦私人收藏。

估价：75.000–100.000丹麦克朗 (10.00–13.500欧元)



48

48

A Chinese gilt trimmed yellow-ground famille rose medallion bowl, Zuijingtang base mark in iron-red. Qing dynasty 19th century. H. 6 cm Diam. 14 cm.

Provenance: A Danish private collection.

DKK 15,000–20,000 / € 2,000–2,700

黄地粉彩开光风景纹碗，款识：醉经堂制。清代19世纪，高6厘米，直径14厘米。

来历：丹麦私人收藏。

估价：15.000–20.000丹麦克朗 (2.000-2.700欧元)



49

49

A yellow-ground famille-rose 'magpie and prunus' gilt trimmed deep dish, the exterior with flower garlands. Qian-long four-character mark in iron red but Guangxu period. Diam. 17 cm.

Provenance: A Danish private collection.

Bearing label from Erik Vejerslev, antique dealer in Copenhagen, second half 20th century.

DKK 20,000–25,000 / € 2,700–3,350

黄地粉彩喜上眉梢纹盘，光绪时期。直径17厘米。

来历：丹麦私人收藏。

估价：20.000–25.000丹麦克朗 (2.700-3.350欧元)



50

50

A Chinese 'robin's egg'-glazed rouleau vase. Late Qing dynasty, 19th century. H. 36 cm. DKK 10,000 / € 1,350

孔雀蓝釉棒槌瓶，清代19世纪。高36厘米。

估价：10.000丹麦克朗 (1.350欧元)

51

A Chinese export silver cachepot shaped like a tree trunk finely applied with blooming prunus and embossed with branch outlets, raised on four low feet. Luenwo, Shanghai. Qing dynasty late 19th century. Weight 505 g. H. 8.5 cm W. 17 cm D. 15 cm. Fitted carved hardwood stand included.

Provenance: A Danish private collection DKK 15,000 / € 2,000

晚清中国出口银花盆，19世纪末。重505克，高8.5厘米，宽17厘米，深15厘米。硬木底座。

来历：丹麦私人收藏。

估价：15.000丹麦克朗 (2.000欧元)



51 verso



51



52

52

A Peking carpet, China. Design of flower roundels on field with foliage and flower vines surrounded by main border of characteristic symbolic ornaments. First half 20th century. 275 x 366 cm. DKK 25,000 / € 3,350

北京地毯，20世纪上半叶。275 x 366 厘米。

来历：丹麦私人收藏。

估价：25.000丹麦克朗 (3.350欧元)



53

53

A large scale Ayutthaya patinated bronze head of Buddha, traces of gilt on hair and with inlaid mother of pearl downcast eyes, lips and eyes with fine grooved lines, restored neck and attached on base. 16th century. H. 34/42 cm.

Provenance: Danish private collection. Acquired at Kunsthallen in 1972, Auction no. 299, lot 329. The Estate sale of Aage Krarup Nielsen (1891-1972). Physician and cofounder of the Danish "Eventyrernes Klub" (The Adventurers' Club of Denmark).

DKK 40,000 / € 5,350

ANTIQUES

Decorative arts, furniture and carpets

THURSDAY 30 OCTOBER 2:30 PM

Lot 54- 263





54

54

A Roman marble female face, fragment, the hair parted and stroked back. With two holes in top of head. Back with two mountings. C. 2nd century AD. H. 17 cm.

Provenance: The Collection of the artist Peter Brandes.

DKK 10,000 / € 1,350

55

Marble head of a man with thick curly beard and deep-set eyes. Mounted on stand. Hellenistic-Roman period, 1st century BC-2nd century AD. H. head 13 cm.

Provenance: The Collection of the artist Peter Brandes.

DKK 15,000 / € 2,000



55

56

Marble head of a man with thick curly and two-parted beard and distinct moustache, possible remain of ribbon on thick hair, right side. Mounted on stand. Hellenistic-Roman period, 1st century BC-2nd century AD. H. head 14.5 cm.

Provenance: The Collection of the artist Peter Brandes.

DKK 15,000–20,000 / € 2,000–2,700



56

57

A Roman marble fragment of a left foot, set on and carved with base. Roman Imperial Period, c. 1st-2nd century AD. Measurement incl. base L. 24 cm. W. 18 cm. H. 14.5 cm.

Provenance: The Collection of the artist Peter Brandes.

Illustrated in Peter Brandes, *Den genfundne tid*, 2019. 143. There indicated as former Danish sculptor Jens Adolf Jerichau collection. Likely acquired in 1993 at Kunsthallen auction 434 lot 411. The estate of the Danish sculptor Jens Adolf Jerichau (1816-1883) was auctioned in 1884 and in the catalogue several feet were noted (lots 167-171). According to Jerichaus biography from 1884, he acquired a large collection of antiquities in 1854, and in 1855 he wrote to his wife and painter Elisabeth Jerichau-Baumann: "I want to buy antique marble fragments, which in time will increase significantly in value." DKK 60,000-80,000 / € 8,050-10,500



57



58



58 verso

58

An Apulian red figured kantharos with applied white colour, decorated with woman seated on a stool with jewellery box, mirror and fan and a winged Eros standing by a washstand holding a wreath and large bowl. 4th century BC H. 22.5 cm.

Provenance: A Danish private collection. According to information acquired in 2012 at ArtAncient. Previously Gilpin Smith family collection, North England.

Included Thermoluminescence Analysis Report. Oxford Authentication Ltd, Sample No. N112h24.

DKK 10,000–15,000 / € 1,350–2,000

59

An Anatolian marble idol, stylized female figure of the violin type with long neck, two small arms and a disc shaped body. Beycesultan type. With stand. C. 3000-2500 BC. H. 11.7 cm.

Provenance: The Collection of the artist Peter Brandes.

Published in "Antik kunst i dansk privateje", København 1974, no. 76. And Peter Brandes, Den genfundne tid, 2019, 36-37.

See Seton Lloyd, Beycesultan I, 1962. 266-67 pl. XXXII for stylistic parallels.

DKK 30,000–40,000 / € 4,000–5,350



59



60

60

A Magna-Graecia terracotta votive female head, wearing a polos headdress over two-part wavy hair, right ear preserved. 5th century. BC. Mounted on stand. H. head 16.5 cm.

Provenance: The Collection of the artist Peter Brandes.

The terracotta votive head was a gift from sculptor Jenő Meister (1882-1961) to sculptor Einar Utzon-Frank (1888-1955). Published in S. Rindholt: Mange slags ting - Et udvalg af billeder fra professor Einar Utzon Franks samling. København, 1942.

DKK 15,000 / € 2,000



61

61

A collection of vases comprising an Attic band kylix, decorated in black glaze with a palmette frieze and added white colour, a Corinthian pyxis (lid lacking) with vertical handles, decorated in black and red glaze with a lotus and bud frieze, an Etruscan black glazed oinochoe "al cartoccio" with floral decoration and a cloaked figure in applied red colour, a South Italian owl skyphos and a Gnathian black glazed bowl with added white leaf decoration on rim. 6th to 3rd century BC. H. 5.5-28 cm. (5)

Provenance: The Collection of the artist Peter Brandes.

Corinthian pyxis described and illustrated in *Kunst i privat eje*, 1974, cat. no. 170.

Acquired in 1991 at Kunsthallen, Auction 407, lot 711.

DKK 15,000 / € 2,000



62

A Byzantine sandstone capital in Corinthian style with two-tier acanthus leaves and buds, four corners overhanging with rosettes, abakus carved with stylized ornament. C. 800-1100. 49 x 49 cm. H. 44 cm.

Provenance: The Collection of the artist Peter Brandes.

DKK 30,000–40,000 / € 4,000–5,350



63

63

A French pyxis wafer box of champleve enamel on copper, "box with no cross, round fields with Christ's monogram on white ground. In between blue ground with vines" - Text taken from Ole Olsen. Limoges, 13th century. H. 9.2 cm. Diam 6.5 cm.

Provenance: The collection of the artist Peter Brandes.

Bruun Rasmussen Auctioneer 845/320, November 2013.

Provenance: Ole Olsen Collection; Herman Schmitz. P 19. Tav. IV. No. 5. In the bottom number 5 written in red.

Sculptur, professor Einar Utzon-Frank's Collection, his auction ABR 67, 1955. lot no 399.

The pyxis was designed to hold communion wafers consecrated during the mass. Early pyxes are often small box-shaped objects with tightly fitting lids to avoid any accident to the communion wafers. This pyxis is decorated with the letters IHS the first "Jesus in Greek. Known as the Sacred Monogram it has been used as a symbol for Christ since the 6th century.

Enamelling was used in the medieval period to embellish the most revered object such as those used by royalty or by the church.

DKK 30,000 / € 4,000



64

64

A Limoges champleve enamel copper fitting mounted with a figure of a saint. 13th century. H. 8 cm.

Mounted on a metal base.

Provenance: The collection of the artist Peter Brandes.

DKK 10,000–15,000 / € 1,350–2,000



65

65

A French pyxis wafer box of champleve enamel on copper, circular with a conical lid, finial in the shape of a cross, decorated in colours with design in green and blue with stylized French lilies. Limoges, 13th century. H. 10.2 cm. Diam. 6.5 cm.

Provenance: The collection of the artist Peter Brandes.

Bruun Rasmussen Auctioneer 845/321, November 2013.

Kunst i Privat Eje: Vol. I, 1944. Einar Utzon Frank's Collection, p. 231. Tav. 11. Sculptur, professor Einar Utzon-Frank's Collection, his auction ABR 67, 1955. lot no 399.

DKK 30,000 / € 4,000



66



66 verso

66

A Southern European Baroque facet-cut rock crystal medicine locket, of octagonal shape, reeled 18k gold frame with black opaque enamel, one hinged side and one lock side, interior carved with five circular indentations, top with suspension ring and eyelet. Italia or Spain, 17th century. H. in total 5.5 cm. W. 3.5 cm. D. 2 cm.

The indentations were used for storing 'shrimp stones', meaning natural secretions from crustaceans, taken as medicine to treat stomach and eye ailments. Their medicinal qualities were discovered in the Middle Ages and continued to be sold in pharmacies until as recently as the 19th century.

Provenance: The Danish owner inherited it from her grandfather, who was born in Austria and an antique dealer.

DKK 18,000–20,000 / € 2,400–2,700



67

67

Part of an altarpiece carved in wood, painted and gilt, with the Coronation of Mary. In the centre a kneeling Mary flanked by Christ and the Holy Father placing the crown on her head, above this the Holy Spirit dove, five winged cherubs witness the coronation, the scene is framed by a leaf ornamented panel. Germany, 16th-17th century. H. 108 cm. B. 81 cm. D. 14 cm.

Provenance: The Collection of the artist Peter Brandes. Previously in the collection of sculptor Einar Utzon-Frank (1888-1955). And in the collection of architect Egil Fischer (1878-1963).

Published in Svend Rindholt, *Mange slags ting - Et udvalg af billeder fra professor Einar Utzon Franks samling*. København, 1942. Illustrated in Peter Brandes, *Den genfundne tid*, 2019. 286.

DKK 75,000-100,000 / € 10,000-13,500

An important early 17th century Persian Safavid Kashan/Isfahan silk and metal thread 'Polonaise' rug. Rare design with a central eight pointed star medallion linked with two large half medallions filled with flowering vines, arabesques and cloudbands surrounded by main border with palmettes, flowerheads and serrated leaves. Mounted on linnen and framed. 1600-1630. 210 x 150 cm.

Provenance: Danish private collection. Acquired at Sotheby's, London, 6 may, 1977. lot. 178.

To the best of our knowledge the present example is one of three known knotted Polonaise rugs in Denmark. The first, the exceptional Danish "Polonaise" coronation carpet (Inv. Mus. nr. 21.1.). The second, a Polonaise Isfahan rug (Inv. nr. 31/25c). Both part of the Royal Collections at Rosenborg Palace.

Literature (Related Ex.): Friedrich Spuhler, Preben Mellby-Hansen and Maiken Thorkildsen. The Royal Collections Rosenborg Palace, 1987. 1987. Denmark's coronation carpets, plate I-II.

Related examples: A. U. Pope, Survey of Persian Art, Vol. III, plate 1256.

Kurt Erdmann, Siebenhundert Jahre Orienteppiche, 1966, Germany, Tafel IV.

Sarre and Trenkwald 1926, Vol. I, plates 25 and 30.

Mumford, John Kimberly, The Yerkes Collection of Oriental Carpets, New York, 1910, pl. XII.

Valentiner, Wilhelm, Catalogue of a Loan Exhibition of Early Oriental Rugs, New York, 1910, no. 35.

The Corcoran Gallery of Art, Illustrated Handbook of The W. A. Clark Collection, The Corcoran Gallery of Art. Washington, D.C.: W. F. Roberts Company, 1928, p. 77, illustrated p. 113.

"Carpets for the Great Shah: The Near-Eastern Carpets from the W. A. Clark Collection," The Corcoran Gallery of Art Bulletin, Washington, D.C., Vol. 2, No. 1, October 1948, p. 23.

Friedrich Spuhler's article 'Entwurfspraktiken safawidischer Hofmanufakturen am Beispiel der sog. Polenteppiche', Hali, Autumn, 1978, pp. 244-47.

In 1878, a number of silk and metal-thread carpets from the collection of Prince Ladislas Czartoryski were exhibited at the Paris International Exhibition. As some of the carpets displayed the Czartoryski coat-of-arms it was assumed that these rugs were made in Poland. It was later recognized that this group, distinguished by a silk pile and metallic brocading, was Persian, made during the reign of Shah Abbas I (1587 – 1628.) The Safavids ruled Greater Iran from 1501-1722 and again from 1729-1736. The Polish attribution, however, persisted, and these carpets still bear the name 'Polonaise'. In 1945 a Czartoryski Polonaise (inv.no.45.106) with five unattributed coats-of-arms was given to the Metropolitan Museum of Art, New York, by John D Rockefeller, Jr., onetime owner of the present example.

The design of these weavings is derived from the repertoire of earlier Persian motifs but the rich silk pile, highlighted with gold and silver brocading, and muted but lively colors, signals a change from the past. These luxurious carpets epitomize the wealth and opulent taste of the 16th and 17th century Persian Court. The taste for the lavish Shah Abbas style was disseminated through ambassadorial and trade routes with the West where 'Polonaise' carpets found great favor with the Baroque nobility of the 17th century European Courts.

Some examples still remain in old European collections, such as the Duke of Buccleuch, the Marquess of Salisbury and the Princes of Liechtenstein, some have passed to national and private museums in Italy, Germany, Holland, Austria, France, Denmark, Portugal, Russia, Poland and Hungary, to name a few. Several of those which left Europe for the US, particularly in the late 19th and early 20th century when the great tycoons were forming their collections, are now in American museums.

The glamour associated with the ownership of such carpets has persisted and Polonaise carpets have long been objects of desire in the most prestigious of collections from the Medicis of 17th century Italy to the most eminent families of the 20th century.

DKK 125,000–150,000 / € 16,500–20,000



69

A Baroque console of gilded and painted wood with top of gray stone, supported by three putti, the middle one riding a dolphin flanked by putti with cornucopias. Italy or South Germany. First half of the 18th century. H. 98 cm. W. 104 cm. D. 60 cm.

DKK 150,000–175,000 / € 20,000–23,500



69

A west Anatolian "Lotto" rug fragment. A red ground with a stylized arabesque pattern in yellow surrounded by cartouche main border. 17th century. Mounted on a frame. Rug 142 x 115 cm, frame 155 x 124 cm.

Literature, related Ex.: Herbert Reichel, Reinberg 1969. Berühmte Orient-teppiche aus historischer sicht. P. 112-113, Pl. 22. & P. 178-181. Pl. 42-43.

Heinrich Jacoby, Berlin 1923. Sammlung Orientalischer Teppiche. P. 116-117. Pl. 37.

Friederich Spuhler, London 1978. Islamic carpets and textiles in the Keir collection. P. 42-45. Pl. 15-20.

Franz Bausback, Manheim 1978. Antike Orientalische Knüpfkunst, P. 48-49.

'Lotto' carpets derive their name from the Renaissance painter Lorenzo Lotto, (c. 1480 – 1556). Lotto depicted an example in 'The Alms of St. Anthony', 1542, Venice, although they also appear in other and earlier works such as Sebastiano del Piombo's 'Cardinal Bandinello Sauli', of 1516. This indicates that the earliest examples are at least from the very early 16th century.

These carpets were also differently in the two regions (Islamic/Europe): in the Islamic world, they were placed on the floor, whereas in Europe, they were used to cover tables. For this reason, the export carpets were generally smaller than those made for use within the Ottoman Empire. The motif in the border of the carpet is pseudo-Kufic script. Kufic is an angular style of Arabic script, and here the letters are so abstracted and stylized that they are merely decorative. For centuries, luxury textiles had been exported from the Islamic world to Europe, so the pseudo-script indicated the carpet's origins and value.

Lotto rugs can be seen around the world in private collections and public museums. DKK 40,000 / € 5,350





71

71

A Spanish or Italian Baroque paint and giltwood column, carved with cherubs, drapery and twisted fluting, the lower part decorated in blue and carved with stylized clouds. Early 18th century. H. 210 cm. DKK 20,000 / € 2,700

72

A large Baroque figure, painted and gilded carved wood, seated putto on a wall console. Late 17th century. H. 120 cm. W. 54 cm. D. 35 cm. DKK 30,000 / € 4,000



72



73

73

A Beauvais tapestry depicting Alexander the Great and his raid. Very detailed and true to life made with shadows etc. Executed in wool and silk. C. 1700. 255 x 226 cm.

Reduced in size.

As part of a constant effort to promote French industry, Louis XIV's finance minister Jean-Baptiste Colbert founded the Beauvais tapestry manufactory in 1664. Although it was established under Colbert and subsidized by the state, the Beauvais works was a private enterprise run by a succession of entrepreneurs with varying degrees of success. Beauvais made tapestries for the wealthy bourgeoisie and nobility of France, as well as for export.

DKK 35,000 / € 4,700



74

A pair of Danish Baroque silver candlesticks, octagonal baluster and knopped stem, four-sided dome-profiled base with retracted corners, engraved "M" and "WCM". Maker Oluf Nielsen Bützov, licensed in Ribe 1767-1811. Weight 332 g. H. 15,5 cm. (2) DKK 18,000–20,000 / € 2,400–2,700

75

A Danish Baroque silver stand, of oval shape, shallow well with upturned and fluted edge. Maker Jens Pedersen Komløv 1721, Copenhagen town mark 1733. Weight 204 g. H. 2 cm. L. 19.5 cm.

Provenance: A Danish manor house.

DKK 8,000–10,000 / € 1,050–1,350

76

A Danish Baroque silver bowl, of oval shape, upturned edge on a full lower part, twin handles, raised on four animal paws. Maker Jens Pedersen Komløv 1733, Copenhagen town mark 1734. Weight 522 g. H. 8.5 cm.

DKK 10,000–15,000 / € 1,350–2,000



75



76



77

77

A Baroque parcel-gilt peg tankard, of cylindrical and slightly tapering shape, domed lid with scroll thumb-piece, set with coin struck in Stockholm 1731 with portrait of King Frederik I and Queen Ulrika Eleonora of Sweden, applied with scrolling foliage frieze, including three medallions with figures. Unidentified marks. Presumably Germany or The Baltic States, first half-18th century. Weight 836 gr. H. 17 cm.

DKK 18,000–20,000 / € 2,400–2,700



78

78

A large Swedish chandelier with cage shaped frame of gilded brass, cut glass pendants in the shape of leaves, eight candle holders, internal fitted for electricity. Rococo style, mid-19th century. H. 104 cm. Diam. 77 cm.

DKK 25,000–30,000 / € 3,350–4,000

79

A Swedish Öland stone top table, the lower part of oak with twisted legs, between which is a X-shaped stretcher. Mid-19th century. H. 82 cm. L. 103 cm. D. 59 cm.

Provenance: The Danish estate Tyrrestrup.

DKK 10,000–15,000 / € 1,350–2,000



79



80

80

A monogram signed 17th century Edingen tapestry depicting the mythological and legendary scenery of "Alexander Encounters Thalestris", Queen of the Amazons, from The Story of Alexander the Great. Marked: "EN" and heraldic weapon of the city for Edingen or Enghien in Belgium including markers mark(unidentified). A fine weave example executed in wool and silk. 380 x 345 cm.

Enghien tapestries were of very high quality and were made for an international market. In the 16th century, the Flemish towns of Enghien, Oudenaarde, and Brussels became leading tapestry centers in Europe, following Germany and France. The tapestries were a highly valued and prestigious art form during the 17th century. Enghien's workshops continued a tradition of large-scale production that became prominent after the early 1500s. Enghien tapestries were Flemish verdure and game-park tapestries, known for their dense foliage, animals, and occasional mythological or biblical scenes. While many were manufactured in Enghien and other Flemish weaving centers, direct "town marks" are rare.

Museums and collections worldwide hold Enghien tapestries, including the Musée Royaux des Beaux-Arts de Belgique, the Victoria and Albert Museum in London, the Metropolitan Museum of Art in New York, and the National Trust in the UK.

DKK 50,000–60,000 / € 6,700–8,050





81

81

An Aubusson Verdure tapestry. Motif depicting hunting scenery in the forest, with village in the background. Fine weave, executed in silk and wool. Early 18th century. W. 218 cm. H. 315 cm.

DKK 25,000 / € 3,350



82

82

A large Baroque mirror in frame adorned with gilt lead moldings and ornaments and blue glass edges. Early 18th century. The mirror is presumably restored around 1880 and rearranged in the current form with later additions and therefore also a later design. H. 163 cm. W. 90 cm.

Provenance: A Danish manor house.

The current mirror can be compared to the Swedish baroque mirrors made by the Swedish-German furniture maker and sculptor Burchard Precht who produced high-quality furniture in Sweden in the late seventeenth and early eighteenth century. Originally from Bremen, Precht arrived in Stockholm in 1674 to work at Drottningholm Palace and was named court carver in 1682.

In 1687-88, he traveled to Rome and Paris with the Swedish court architect Nicodemus Tessin. The trip strongly influenced Precht's work and led to many commissions. Together with Tessin, Precht introduced the gilded Baroque style to Sweden. A large amount of furniture was produced in his workshop, a trademark of Precht is the ornamental frames for mirrors and pictures with mirrored and blue glass borders. Whether this mirror is made by Precht is uncertain but the elements and could be from his workshop.

DKK 150,000–200,000 / € 20,000–27,000



83

A pair of oval Swedish Baroque mirrors in gilt lead frames, decorated with red glass plaques, turtle doves and allegorical female figures in classical robes, each with one brass candle holder. Stockholm, c. 1720. H. 78 cm. W. 57 cm. (2)

The Precht family is synonymous with the production of mirrors of the highest quality in 18th century Sweden, numerous examples having been attributed to Burchard or to his sons Gustav (d. 1763) and Christian (d. 1779). Originally from Bremen, educated in Hamburg, Burchard arrived in Stockholm in 1674 to work at Drottningholm Palace before being appointed carver to the court in 1682, further to the recommendation of the royal architect, Nicodemus Tessin the Younger. Precht became extremely influential in the development of the Swedish Baroque style.

Literature: Graham Child: *World Mirrors*, 1990, p. 299 And Torsten Sylvén, Elisabeth Welander-Berggren: *Speglar, spegelmakare & Fabrikörer i Sverige 1650–1850*, p. 192.

DKK 60,000–80,000 / € 8,050–10,500



84

A large Swedish Baroque style Öland stone top table, the lower part of oak, front with two drawers, baluster-shaped legs joined by stretcher. C. 1850. H. 77 cm. L. 230 cm. W. 84 cm.

Provenance: The Danish estate Tyrrestrup.

DKK 60,000 / € 8,050



84



85

85

Five Danish Baroque salt glaze pottery peg tankards, of cylinder-smooth or reeled shape, in brown and cream nuances, all mounted with hinged silver lids. 18th century. H. from 18 to 23 cm.

Smooth lid with square top, gentleman and lobed thumb-piece, set with 1 crown with profile portrait of King Christian V of Denmark and the Danish Royal crown, struck in 1693, engraved "LPSR 1750" pricked "BJDH". Maker Peter Brock, licensed in Randers 1739-1766.

Profiled lid, gilt interior, engraved with flowers, lion thumb-piece, set with a gilded travel thaler, also called coronation thaler 6 mark with profile portrait of King Frederik IV of Denmark and Norway's lion, struck in Copenhagen 1704 in connection with the King's travel to Norway the same year, pricked "SCSM BID 1772". Maker Erich Nielsen Grøn, mentioned in Varde from 1712.

Lid engraved with foliage, cherub and shell ornamentation thumb-piece, set with 1 crown including portrait of King Frederik IV of Denmark on horseback and the Royal Danish coat of arms, struck in Kongsberg 1723, indistinct pricked initials. Indistinct marked.

Smooth and profiled lid, lobed thumb-piece, set with a coin depicting a profile portrait of King Frederik V of Denmark and a text in memory of the 300-years anniversary for the Danish reformation. Maker Bertel Johannsen Kjærulf, licensed in Viborg c. 1711-1721. The widow continues the workshop.

Gadrooned lid, acorn thumb-piece, set with the same coin as above. Maker Jens Jensen Klitgaard, licensed in Copenhagen 1709-1747. (5)

DKK 30,000–40,000 / € 4,000–5,350



86

86

"Blue Fluted" - four porcelain peg tankards, decorated in underglaze blue. Royal Copenhagen, c. 1800. All with hinged silver lids. 18th-19th century. H. from 18.5 to 22 cm.

Profiled lid, lobed thumb-piece, engraved "CKS ACH 1703". Maker Jacob Sørensen, Copenhagen 1703.

Profiled lid, engraved with flowers, lion thumb-piece, set with a gilded medal in the memory of King William III of England and the Battle of La Hogue 1692, pricked "JWS KTDD". Maker Axel Johannes Krøyer, Copenhagen 1737.

Profiled lid, gilt interior, acorn thumb-piece, edge with ten Danish eight-shillings, struck 1630, top set with a thaler, struck 1618, with profile portrait of King Christian IV and his coat of arms. Presumably maker Christian Hosøe, Copenhagen 1770.

Profiled lid, embossed with foliage and cartouches, spherical thumb-piece, engraved "WASW HNDW 1833". Maker Peter Sæbye, Copenhagen 1831. (4) DKK 20,000–30,000 / € 2,700–4,000



87

87

A large Baroque walnut wardrobe called 'Wellenschrank', profiled top and base, the front with a pair of panelled doors with a hidden keyhole enclosing a large iron lock. Zürich or Frankfurt. C. 1720. H. 220 cm. W. 220 cm. D. 81 cm.

DKK 30,000 / € 4,000

88

A Russian silver-gilt-mounted coconut cup and cover, carved with portraits of Tsar Peter I the Great, Tsarina Elisabeth I and Tsarina Catherine I the Great with Russian names in cartouches, baluster stem, domed support chased with Rococo fields, flat base, cover with spherical finial and carved foliage. Apparently unmarked. 18th century. H. 19 cm.

A similar carved coconut cup at the Marjorie Merriweather Post Collection at Hillwood, no. 12.47.

DKK 15,000–20,000 / € 2,000–2,700



88



89

89

A Swedish Öland stone top table of oak, the front with one drawer, baluster shaped legs, joined by stretcher. Mid 19th century. H. 80 cm. L. 108 cm. W. 90 cm.

Provenance: The Danish estate Tyrrestrup. DKK 15,000–20,000 / € 2,000–2,700

90

A Swedish Baroque commode, painted and decorated in the 'Faux marble' tradition, curved front with three large drawers, gilt bronze handles and key plates. First half of the 18th century. H. 84 cm. W. 119 cm. D. 56 cm.

DKK 35,000–40,000 / € 4,700–5,350



90



91

91

A Flemish tapestry in Verdure style with scenery from the edge of the forest with animals, background with church tower, surrounded by wide main border with columns and vases with flowers. Executed with wool and silk. C. 1700. W. 320 cm. H. 306 cm.

DKK 40,000 / € 5,350

92

A Spanish baroque style ebony, brass, gilt metal, iron and tortoise shell specimen cabinet, the central door displays a statue of a maiden draped in flowing fabric standing in a niche and flanked by columns, opening to an arrangement of small drawers, further flanked by four drawers on either side, black painted stand on turning legs. Mid-19th century. H. 57 cm. W. 112 cm. D. 35 cm. Stand H. 75 cm. W. 117 cm. D. 38 cm.

Provenance: A Danish manor house.

DKK 30,000–40,000 / € 4,000–5,350



92



93

93

A large Dutch walnut, olivewood, oyster veneered, chequer inlaid and marquetry cabinet on stand, the doors inlaid with geometric pattern within circular tablets, the stand comprising one long drawer, on large spiral-twist turned legs, with a shaped X-stretcher. Late 17th century and with later additions. H. 210 cm. W. 185 cm. D. 63 cm.

Provenance: A Danish manor house.

DKK 40,000 / € 5,350



94

94

A George II walnut wing chair, later upholstered in wool with bright colours, cabriole legs with carving to the knees terminating in pad feet, joined by stretchers. England, mid-18th century.

DKK 25,000 / € 3,350



95

Two pairs of uniform French Baroque silver candlesticks, profiled nozzle, tapering and hexagon-shaped stem chased with shells, profiled-domed base with low well and lobed-fluted lower edge. Unregistered maker, Paris 1742-1743; maker Jacques-Joseph Moillet, Paris 1745-1746; four associated drip-pans, Paris 1749-1750. The former engraved with monogram on base, the latter engraved with a noble coat of arms on base, the four drip-pans engraved with the mentioned monogram. Weight 2,989 g. H. 24 cm. and 25 cm. (8)

Provenance: Danish private collection.

DKK 50,000–60,000 / € 6,700–8,050



96

96

A Louis XV amaranth and rosewood game table. Stamped 'I.DUBOIS' and 'JME' for Jurande des Menuisiers Ébéniste. Paris, mid-18th century. H. 73 cm. L. 65,5/ 131 cm. W. 84 cm.

The beautiful work of Jacques Dubois can be seen in London at the Wallace Collection and Victoria and Albert Museum, Waddesdon Manor Buckinghamshire, Musées des Arts Décoratifs and musée Carnavalet as well as Cleveland Museum of Art, the Frick Collection and the Wrightsman Collection, Metropolitan Museum in New York.

DKK 120,000–125,000 / € 16,000–16,500



97

A Louis XV gilt bronze mounted Boulle marquetry, tortoiseshell and brass inlaid bracket clock, surmounted by a figure of a swan, decorated with foliage, the white enamel dial signed 'Perichon a Pairs'. Mid-18th century. H. 130 cm. W. 51 cm. D. 23 cm. DKK 30,000 / € 4,000



97

98

A Louis XV giltwood canapé by Jean Avisse, arch-shaped padded back, arms and serpentine seat covered in gilt and blue floral silk damask, with curved arm supports, on cabriole legs terminating in scrolled feet. Stamped three times 'I.AVISSE' beneath the back seat rail. France, mid-18th century. H. 101 cm. L. 215 cm. D. 90 cm.

Literature: Similar canapé described and shown in The J. Paul Getty Museum Journal, Vol. 12, Malibu, 1984, p. 199.

Jean Avisse was elected maître in 1745 and worked from premises in the rue de Cléry.

He was a leading 'menuisier' during the mid-18th century, working for the French court and aristocratic patrons, including the comtesse de Fontenay, the chevalier de Lamotte, the duchesse de La Tremoille and the marquise de Chabannes. He collaborated with the most important sculptors of his time, such as François Baillard and Pierre Rousseau.

DKK 20,000 / € 2,700



98



99

99

Two uniform Rococo silver tureens, German and Danish resp., of oval-smooth shape, upper reeled edge with bands, fluted and curved-foliated twin handles with shell ornamentation, raised on four volute supports with foliage. Belonging silver insert, gilt interior, with serpentine and profiled twin handles. Associated silver tray, sunken well with slightly upturned rim, fluted edge with bands.

German set: Maker Bernhard Heinrich Weyhe, Augsburg 1757-1759, assay scrape, pricked weight statement "Vog 231 1/2 lot". Tray pricked weight statement "Vog 100 1/2 lot".

Danish set: Maker Johan Georg Høderich, Copenhagen 1767, pricked weight statement "Vog 229 1/2 lot". Tray pricked weight statement "Vog 100 lot".

Later domed lids, pricked "No 1" and "No 2", resp., with artichoke finial on chased and embossed leaves, narrow sides with openings adapted to insert handles. These apparently unmarked, mid-19th century.

Weight in total 9,667 g. Tureen with lid: H. 25 cm. L. 43 cm. Tray: L. 44 cm. W. 30.5 cm. (8)

Provenance: Vice-consul and merchant Ferdinand Tutein (1788-1880), Copenhagen, and his wife Josepha Tutein, née Siboni (1806-1866), daughter of singer Giuseppe Siboni. Then their son, merchant Frederik Giuseppe Gustav Tutein (1825-1920), Gurrehus Castle. Thence by descents until today. The family Tutein was part of the highest bourgeois class in Denmark

DKK 150,000–200,000 / € 20,000–27,000



99







100

100

An impressive set of twelve Louis XV carved and green painted silk damask upholstered fauteuils à la reine armchairs, each cartouche shaped back surmounted by a floral cresting above outscrolled padded arms and an upholstered seat with floral carved serpentine rail, raised on cabriole legs ending in scrolled toes. The chairs have been recently upholstered and covered with Venetian Rubelli silk with the baroque pattern called San Marco-Giada. Mid-18th century. (12)

DKK 750,000–800,000 / € 100,000–105,000



101

101

An Audenarde Verdure tapestry, classic view from the edge of the forest with castles in the background. Executed in wool and silk. 18th century. W. 350 cm. H. 231 cm.

DKK 30,000–40,000 / € 4,000–5,350



102

102

A Flemish Tapestry with an Old Testament scenery, 'The Story of Esther'. Executed in wool and silk. 18th century. H. 217 cm. W. 224 cm.

DKK 20,000 / € 2,700





103



103

A pair of Danish Rococo and unusual three-light silver candelabra, of spiral-fluted and clearly profiled shape, serpentine branches cast with leaves, curved nozzles and foliate drip-pans, encircling a leaf bouquet, baluster stem, circular-lobed and domed-profiled base, throughout richly chased and embossed with shell ornamentation and volutes, engraved with monogram. Detachable top for one candle. Maker Christopher Jonsen 1761, Copenhagen town mark 1762. Weight 3,220 g. H. 32 cm./24 cm. (2)

DKK 150,000 / € 20,000



104

104

NICLAS MEUNIER, ATTRIBUTED

A pair of large Swedish Rococo giltwood mirrors both with mirrored borders and carved with rocailles and foliage. Stockholm, c. 1760. H. 177 cm. W. 70 cm. (2)

The shape of the mirrors indicates that they were probably made by the French-born mirror maker Niclas (Nils) Meunier (b. 1730, d. 1797) who was master in Stockholm from 1754-97 and royal mirror maker from 1769 onwards.

DKK 100,000–150,000 / € 13,500–20,000

105

MATHIAS ORTMANN, ATTRIBUTED

b. 1692, d. Copenhagen 1757

A pair of Danish rococo chests of drawers of giltwood and walnut with later white Carrara marble tops, bombé-shaped, each with curved bracket front. Mid-18th century. H. 81 cm. W. 73 cm. D. 55 cm. (2)

Provenance: A Danish manor house.

Mathias Ortmann was a pioneer within Rococo furniture in Denmark, and his furniture is of such exquisite quality that it represents the finest within Northern European Rococo furniture.

He was born into the trade and became an apprentice at his father's rapidly expanding workshop in Nyhavn, which was a supplier of furniture to places such as Charlottenborg Palace, the residence of King Frederik IV's brother, Prince Carl. Mathias Ortmann completed his apprenticeship in 1725, and in 1727 he became a licensed cabinetmaker.

On his journeys through Europe, Ortmann discovered the benefit of signing the pieces he crafted, which many contemporary cabinetmakers refrained from doing. Having added his signature to most of the pieces he crafted, Ortmann's name eventually gained a great degree of fame. His works are still in high demand and are today rare collector's pieces.

DKK 150,000–200,000 / € 20,000–27,000



105









106

A Chinese export black and gilt lacquer bureau cabinet made for the Danish market. Decorated overall with scenes of European courtly life in the shape of cardplaying entourage, hunting scenes with horsemen stag and boar, young couple and picnic scene. The arched top above mirrored door enclosing a drawer and shelves, fall front enclosing a fitted interior with drawers, compartments and central verre églomisé prospect door, embossed metal escutcheons. Approx. 1730-1740. H. 244 cm. W. 96.5 cm. D. 52 cm.

Provenance: A Danish private collection.

Throughout the many centuries where the Silk Road was the only trade link between China and the West, there were relatively few art objects that made it to Europe. But during the 16th century, the European shipping industry opened up new trade routes all over the world, and from the beginning of the 17th century, England, the Netherlands and Denmark-Norway established East Asiatic trading companies that brought home tea, porcelain, art, furniture, lacquerware and silk to the European market.

The Danish Asia Company was established in 1730 to trade with China following the closure of The Danish East India Company. Two years later the company was granted a 40 year monopoly on the Danish trade with Asia.

Especially the European royal families and noble houses were fond of using Chinese art, decorative art and furniture in their interiors.

Lacquered objects were highly prized for their flawless finish and light-reflecting qualities. However, larger furniture pieces were still a rarity since they were expensive to ship to Europe.

Nevertheless, the Danish kings ordered several exotic furniture pieces in China during the 18th and 19th centuries. Especially Christian VI and Queen Sophie Magdalene had a great penchant for Chinese furniture and had their palaces decorated with these exotic art objects to show off their power, wealth and knowledge of the world around them.

Other examples of rare and exceptional Chinese lacquer pieces with the distinctive fusion between Chinese and European art can be seen in the Royal Danish collection. The highly important two identical cabinets that today are located at Fredensborg Palace. The cabinets was brought to Copenhagen aboard the China trader 'Sleswig' in 1737-1738. The top is adorned with three small gilded busts of Roman emperors in Chinese perception.

It is uncertain whether the offered cabinet has stood in one of the Danish royal palaces, but it is a typical and very well-preserved example of the 18th century's interior style, where this type of furniture was highly sought after.



**"The Rococo Bureau Cabinet from Hirschholm Castle".
Sold at Bruun Rasmussen in 1997**

As the lacquer was admired as a precious and mysterious material and objects were made specifically for export, in forms and styles to suit Western tastes.

The shape and design of this cabinet on sale has several similarities with "The Rococo Bureau Cabinet from Hirschholm Castle" which was sold at Bruun Rasmussen in 1997, made and labelled by the German born cabinetmaker Mathias Ortmann (c. 1692 – 1757), who was pioneer within the Rococo style in Denmark and his furniture is of such exquisite quality that it represents the finest within Northern European Rococo. The proportions of both bureau cabinets, with the framed mirrored single door in the upper part as well as the rounded corners of the lower drawers and the placing of the legs has a familiar parallelism between them, the selling bureau cabinet however with a Chinese influence.

'Kina og Danmark 1600-1950, Kinafart og Kinamode' by Tove Clemmesen & Mogens B. Mackeprang.

Krog, O., & Christiansborg Slot. (2006). Skatte fra Kajserens Kina, Den forbudte by og Det Danske Kongehus, (Treasures from imperial China, the Forbidden City and the Royal Danish Court). København: Det Kongelige Sølvrkammer.

DKK 1,200,000–1,500,000 / € 160,000–200,000



107

107

PAINTER UNKNOWN, 18TH CENTURY

A pair of French decorative wall panels, each with Chinese scenes showing distinguished women in exteriors. The richly carved frames of blue-painted wood adorned with foliage. Oil on canvas. 125 x 150 cm. (2)

DKK 50,000 / € 6,700

108

A set of four French Louis XV white painted and blue decorated armchairs, period gobelin upholstery with the fabels of Jean de la Fontaine. Paris, mid 18th century. (4)

DKK 40,000 / € 5,350



108





109

109

A Swedish Rococo mirror in a frame of gilded carved wood with papier-mâché decoration in the shape of acanthus leaves, rocailles and volutes, later mirror glass, the frame with mirror border decorated with gold foliage. Stockholm, mid-18th century. H. 164 cm. W. 70 cm. DKK 20,000 / € 2,700

110

A pair of Danish giltwood and walnut petite commodes in the manner of Mathias Ortmann, with the serpentine moulded tops possibly later, each with a punched parcel gilt frieze with ribbon ornament, containing three cross-banded drawers inlaid with ash lines, parcel-gilt moulding with canted angles and foliate flower head pendant ornament, the pierced aprons below with fruit, ribbon and floral garlands on splayed inswept legs, each painted with 'IA' on the back. C. 1760. H. 78. W. 65. D. 45. (2)

DKK 100,000–150,000 / € 13,500–20,000



110



111

MATHIAS ORTMANN

b. 1692, d. Copenhagen 1757

A Danish Rococo walnut commode with partially gilded wood and gesso, curved sides and front with three drawers, cabriole legs, late gild lead mountings, gilt bronze handles and key plates, later curved profiled top of white Carrara marble. Copenhagen, mid-18th century. H. 86 cm. W. 104 cm. D. 54 cm.

Engraved label, preserved on the top under the marble top:

"Hos Sr. M. Ortmann boende udi Gotten Gaden bliver alle Sorter Cabinet og Snedker Arbeide forfærdiget for en Civil Pris i Kiöbenhavn". ("At Sr. M. Ortmann's residence in Gotten Gaden, all types of Cabinet and Carpentry work are completed for a Civil Price in Copenhagen").

Provenance: A Danish manor house.

Mathias Ortmann was a pioneer within Rococo furniture in Denmark, and his furniture is of such exquisite quality that it represents the finest within Northern European Rococo furniture. He was born into the trade and became an apprentice at his father's rapidly expanding workshop in Nyhavn, which was a supplier of furniture to places such as Charlottenborg Palace, the residence of King Frederik IV's brother, Prince Carl. Mathias Ortmann completed his apprenticeship in 1725, and in 1727 he became a licensed cabinetmaker. On his journeys through Europe, Ortmann discovered the benefit of signing the pieces he crafted, which many contemporary cabinetmakers refrained from doing. Having added his signature to most of the pieces he crafted, Ortmann's name eventually gained a great degree of fame. His works are still in high demand and are today rare collector's pieces.

DKK 60,000–80,000 / € 8,050–10,500



111



112

112

A pair of German Rococo three-light silver candelabra, of spiral-fluted model, curved branches cast with leaves, lobed nozzles and foliate drip-pans, baluster stem, circular-domed and lobed base, chased and embossed with shell ornamentation and volutes. Detachable top for one candle. Maker Johan Jakob Bauer V, Augsburg 1777-1779. One weight 940 g., one later filled. H. 33 cm./23 cm. (2)

DKK 30,000–40,000 / € 4,000–5,350

113

A pair of Danish or north German Rococo giltwood rectangular facet cut mirrors each within an elaborately carved frame embellished with openwork C-scrolls, rocaille and foliage. Mid-18th century. H. 113 cm. W. 49 cm. (2)

DKK 80,000–100,000 / € 10,500–13,500

114

'The bird Service' three fluted porcelain plates, moulded with cartouches in relief, decorated in colours and gold with birds and insects. The Royal Danish Porcelain Factory, circa 1780. Diam. 25 cm. (3)

The bird decorations are taken from various engravings from circa 1775. Among others J.El. Ridinger: Raub Vögel Bey Tage, 1781. G.F. Riedel: Sammlung von Feder Vieh besonders Haus Geflügel nuzlich Fabriquen 1775 and IM Seeligmann: Sammlung verschiedener ausländischer und seltner Vögel 1753. Depicted in Brede L. Grandjean: Royal Danish Porcelain, 1962. p. 92.

Provenance: A Danish private collection

DKK 30,000–40,000 / € 4,000–5,350



113



114



115

115

A Danish Rococo silver coffee pot, of oval spiral-fluted baluster shape, domed-hinged cover with bird finial, raised base, wood handle. Maker Eiler Mortensen, Copenhagen 1766. Weight (incl. wood) 879 g. H. 31.5 cm.

DKK 10,000–15,000 / € 1,350–2,000



116

116

A Danish Rococo silver coffee pot, of oval spiral-fluted baluster form, hinged-profiled cover, domed-lobed base, wood finial and scroll handle, pricked in bottom "SS ADR". Maker Peter Olessøn Normand, licensed in Randers 1747-1761. Weight (incl. wood parts) 605 g. H. 26 cm.

DKK 10,000–12,000 / € 1,350–1,600



117

117

A set of four Danish Rococo silver candlesticks, of spiral-fluted shape, baluster stem, domed-circular and profiled-lobed base, throughout chased and embossed with flowers and foliage, rocailles and shell ornamentation. Maker Sivert Thorsteinsson 1758, Copenhagen town mark 1759. Weight 1,612 g. H. 20 cm. (4)

DKK 80,000–100,000 / € 10,500–13,500



118

118

A large Danish Rococo mirror in a giltwood and gesso frame, carved with openwork flowers and foliage. Mid-18th century. H. 172 cm. W. 66 cm. DKK 40,000–50,000 / € 5,350–6,700

119

A pair of square porcelain cachepots moulded with ram's heads and festoons in relief, painted in colours and gold with figural scenes and attributes of art; matching dishes. The Royal Copenhagen Factory, presumably painted by H.C. Ondrup circa 1780–1785, H. 15.5 cm. (2)

Literature: Bredo L. Grandjean, Kongelig Dansk Porcelain, Copenhagen 1962, similar depicted p. 81

Provenance: A Danish private collection

DKK 20,000–25,000 / € 2,700–3,350



119

120

A porcelain potpourri vase painted in colours and gold with allegorical figures 'en grisaille' in gilt oval frames surrounded by rich repoussé flowers. Twin handles moulded like twigs with oak leaves and acorns, finial in shape of a putto. The Royal Copenhagen Porcelain Factory circa 1780-1785. H. 40 cm.

Literature: Bredo L. Grandjean, *Kongelig Dansk Porcelain*, Copenhagen 1962. Similar depicted p. 132.

Provenance: A Danish private collection

DKK 20,000–25,000 / € 2,700–3,350



120

121

Solitaire dejeuner porcelain set, decorated by F.C. Camradt in colours and gold with putti in cloud formations after engravings by Jean Daullé after Francois Boucher's *The Four Seasons*. Gilt trimming with cartouches in green; finials moulded like rosebuds. Comprising: A coffeepot, a teapot, a sugar bowl, a creamer, a biscuit bowl, cup and saucer and oval tray with fluted rim 34 x 28 cm. The Royal Porcelain Factory circa 1780-1785. (7)

Literature: Lauritz G. Dorenfeldt, *Kongeligt Porcelæn 1775-1810*, Copenhagen 2016, similar depicted p. (75) 109.

Bredo L. Grandjean, *Kongelig Dansk Porcelain*, Copenhagen 1962, p. 136 ff.

Provenance: A Danish private collection.

DKK 40,000–50,000 / € 5,350–6,700



121



122



122

DIETRICH SCHÄFFER, ATTRIBUTED

b. Keyla

A Danish Rococo walnut and giltwood display cabinet, curved top with mirror, carved with openwork rocailles and combing, cut off corners, inlaid with blue glass, front with glass door, profiled lower part with drawer and tall cabriole legs. Transport label; L.K. 57.2 Stockholm. Mid-18th century. H. 248 cm. W. 96 cm. D. 52 cm.

The German-born Diederich Schäffer was a court cabinet maker in Danish service. He was one of many artists who in 1730 was called upon to build Christiansborg Palace and was master of the most distinguished Rococo interiors of the time in Copenhagen, including Moltke's Palace at Amalienborg and Frederiksberg Palace. His apartment in Magstræde is preserved and can be seen today at the National Museum. In 1755 he built Schæffergården in Jægersborg, but due to the prestigious construction of the house he went bankrupt and had to sell and move in 1772.

DKK 400,000–500,000 / € 53,500–67,000



123

123

A near pair of Swedish transition giltwood mirrors, by Samuel Bomansson (mirror maker in Stockholm 1756-1771), each carved with scrolling foliage, surmounted by a pierced rockwork and decor in papier mache. One stamped on the back 'BS'. Second half of the 18th century. H. 112 cm cm. W. 43 cm. (2) DKK 60,000 / € 8,050

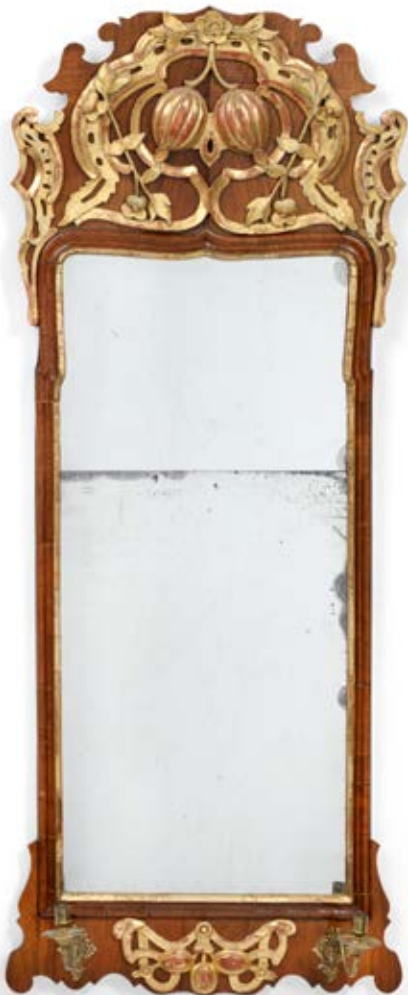
124

A Ravar Kerman carpet, Persia. An elegant repeating linked multi colored medallions design by the famous Sheikh Hossein. 1900-1920. 552 x 429 cm.

Ravar has long been the origin of some of the finest of kerman products. the historical explanation appears to be that during the wars of the late 19th century much of kerman was destroyed and a large part of the population, among them many carpet weavers, fled to ravar.

although the weavings are characteristic of kerman, the high quality rugs produced in ravar soon gained recognition and the workshops founded their own tradition. ravar or lavar as it is called in the west has had the reputation for the finest kerman carpets. these so called lavar kerman may actually be made in a number of places in kerman but the market calls them lavar kerman. DKK 100,000 / € 13,500





125

125

A Danish rococo walnut mirror with giltwood carving, adorned with a pair of later brass candle holders. Mid-18th century. H. 150 cm. W. 60 cm.
Provenance: A Danish manor house. DKK 20,000 / € 2,700

126

A Danish Rococo giltwood and walnut chest of drawers, later top of gray marble, the front with four curved drawers. Partly mid-18th century. H. 83 cm. W. 88 cm. D. 51 cm. DKK 25,000–30,000 / € 3,350–4,000



126

127

A Swedish Rococo carved giltwood mirror, the frame with kidney shaped plaques of mirror glass and carved with openwork ornaments and foliage. Mid-18th century. H. 123 cm. W. 56 cm. DKK 15,000 / € 2,000

128

A Danish Rococo giltwood and walnut commode, front with four curved bracket drawers. Mid-18th century. H. 83 cm. W. 67 cm. D. 40 cm.

DKK 20,000–25,000 / € 2,700–3,350





129

129

A Danish Rococo bureau cabinet of elm wood with gilded carvings, arched top above a pair of panel doors enclosing shelves and small drawers, fall front behind which numerous drawers and compartments for storage, the lower part has three curved bracket drawers. Mid-18th century. H. 227 cm. W. 114 cm. D. 63 cm.

Provenance: The Danish estate Tyrrestrup.

DKK 15,000–20,000 / € 2,000–2,700

130

A Danish or North German Rococo carved giltwood console with a later marble top. Mid-18th century. H. 86 cm. W. 65 cm. D. 40 cm.

DKK 20,000 / € 2,700



130



131

131

A Heriz carpet, North West Persia. Classical stylized medallion design on a red field of flowers, foliage and arabesques, unusual corner ornaments. C. 1900. 407 x 319 cm.

DKK 90,000 / € 12,000



132



133

132

JOHANNES PIETER KROESE, 1702-1778

A Dutch Rococo striking table clock in ebonized case with gilt bronze mounting, the gilt brass dial adorned with openwork gilt bronze corner ornaments, chapter ring with roman and arabic numerals, painted moon phase and calendar diaposal to the center, the movement has a double striking bell and repeat pull. The movement and dial signed 'J.P. Kroese Amsterdam'. C. 1740. H. 52 cm. W. 36 cm. D. 22 cm.

Provenance: A Danish manor house.

DKK 20,000–30,000 / € 2,700–4,000

133

A George III green painted and gilt Chinoiserie decorated striking table clock, movement with hour and half hour strike. Signed 'Benjamin Ward, London'. England, c. 1785. H. 50 cm. W. 27 cm. D. 18 cm.

DKK 25,000–30,000 / € 3,350–4,000



134

134

"Fiddle Thread" - a German silver-gilt dessert flatware, comprising six forks and nine spoons. Maker Abraham Warnberg IV, Augsburg 1779-1781. Weight 752 g. L. 18 and 18.5 cm. (15)

Provenance: A Danish manor house.

DKK 10,000–15,000 / € 1,350–2,000

135

A George II chiming music clock in case of different fruit woods, gilt brass dial with openwork corner ornaments and female mask, chapter ring with Roman and Arabic numerals, calendar dial to the centre, the arch with two dials 'Chime-Not Chime' and the two tunes 'A Chourous' and 'White Hall', movement with eight bells and large striking bell, the back plate of the movement engraved with flowers and foliage. Signed to the arch 'John Meredith, London'. England, mid-18th century. H. 50 cm. W. 35 cm. D. 22 cm.

DKK 25,000–30,000 / € 3,350–4,000



135



136

136

Seven English sterling silver dish wedges, descending level from top to lower rim, flat base. Six pieces maker Henry Chawner, London 1795-1796, one maker John Emes, London 1797. Weight 612 g. H. c. 3.5 cm. L. c. 12.5 cm. (7) DKK 15,000-20,000 / € 2,000-2,700



137

137

A silver wax jack, of oval shape, top with chained snuffer, openable body with wire work cage, horizontal candle wax holder, circular support on four-sided base. Indistinct marks. Presumably France, before 1789. Weight 190 g. H. 15 cm.

DKK 8,000-10,000 / € 1,050-1,350



138



138 verso

138

A Danish Régence silver tea caddy, gilt interior, of fluted shape, domed top with handle on circular screw-on lid, including a cork piece in silver mountings and eyelet, body engraved on each side with resp. an alliance coat of arms, presumably for the families Sehested and Rantzau, and a mirrored monogram for publisher Jacob Hegel, lobed base. Maker Knud Rasmussen Brandt, licensed in Horsens 1737-1778, the widow continues the workshop until 1785. Weight 596 g. H. (excl. handle) 17 cm.

The alliance coat of arms is supposedly for Malte Sehested (1688-1754) and his wife, Sophie Amalie Sehested, née Rantzau (1704-1790). They lived at Rodsteenseje Manor, not far from Horsens.

Provenance: Jacob Deichmann Frederik Hegel (1851-1918), publishing bookseller and owner of Gyldendal Bookstore. Thence by descent until today. Jacob Hegel was a large collector of art and antiques. His family says that he went to antique stores every day on the his way home from the office.

DKK 20,000–25,000 / € 2,700–3,350

139

A Danish Louis XVI chest of drawers of rosewood parquetry with top of white marble, openwork frieze and rosettes of gilded bronze, the front with three drawers flanked by fluted quater columns adorned with giltwood leaves. Probably after a drawing by C. F. Harsdorff or N. H. Jardin. Late 18th century. H. 81 cm. W. 67 cm. D. 38 cm.

DKK 40,000 / € 5,350





140

140

C. F. HARSDORFF, ATTRIBUTED

b. 1735, d. 1799, Danish architect

A pair of Danish Louis XVI giltwood mirrors adorned with carved urns, flowers and garlands, facet cut mirror glass. Copenhagen, late 18th century. H. 170 cm. W. 67 cm. (2)

Provenance: A Danish manor house.

The architect Caspar Frederik Harsdorff represented the simple Neo-Classical style which was a reaction against the Rococo. Two of the best examples of his work are his own house Kongens Nytorv 3-5 (built in 1780) and Erichsens Palace - also on Kongens Nytorv (built 1799). He was ready to put his architectural skills to the service of interior decoration, and also the design and making of furniture. Because of his obvious talent Harsdorff was appointed Court Builder and professor. He had numerous pupils, including his friend and colleague C.F. Hansen. Many cabinet-makers were inspired by Harsdorff's stylistic direction - inspiration which is clearly apparent in the present mirrors.

DKK 50,000 / € 6,700

141

A North German walnut commode with curved front, brass key plates and handles, later grey marble top. Mid-18th century. H. 83 cm. W. 89 cm. D. 48 cm.

DKK 20,000–25,000 / € 2,700–3,350

142

A signed Saber Mashad carpet, Persia. A masterfully drawn and extremely detailed sixteen pointed medallion design on a blue field with hanging oil lamps and linked branches, foliage and arabesques surrounded by a wide cartouche main border. Characteristic zig-zag pile outer minor border completed with a 5 cm wide pink silk flatweave edge. A magnificent work by the master designer Abas Ali Saber. Mid-20th century. 521 x 344 cm.

Mashad is a city in Iran in the province of Khorassan that has a rug-making history that goes back many centuries. The province is known for producing some of the finest area rugs in the world. Among the very best designers in Mashad is master designer Master Abas Ali Saber, also known as Saber of Mashad.

Saber began his workshop in Mashad over 70 years ago. His workshop was large, and he had several looms in the suburbs of Mashad, too. At one time, Master Saber had around 60 rug weaving looms throughout the city. After the death of Saber, Master Ahmad Bazmi took over management of the workshop, as per an agreement with Saber's heirs.

The fine and intricate Persian rugs by Saber are known for their luxurious look and feel. These spectacular high end luxurious rugs feature both medallion designs as well as all-over patterns. They are characterized by a tight weave and high knot count. This allows the details of the design to stand out. Vines and florals against a beige or neutral background are popular designs in works by the artist.

DKK 125,000 / € 16,500



141

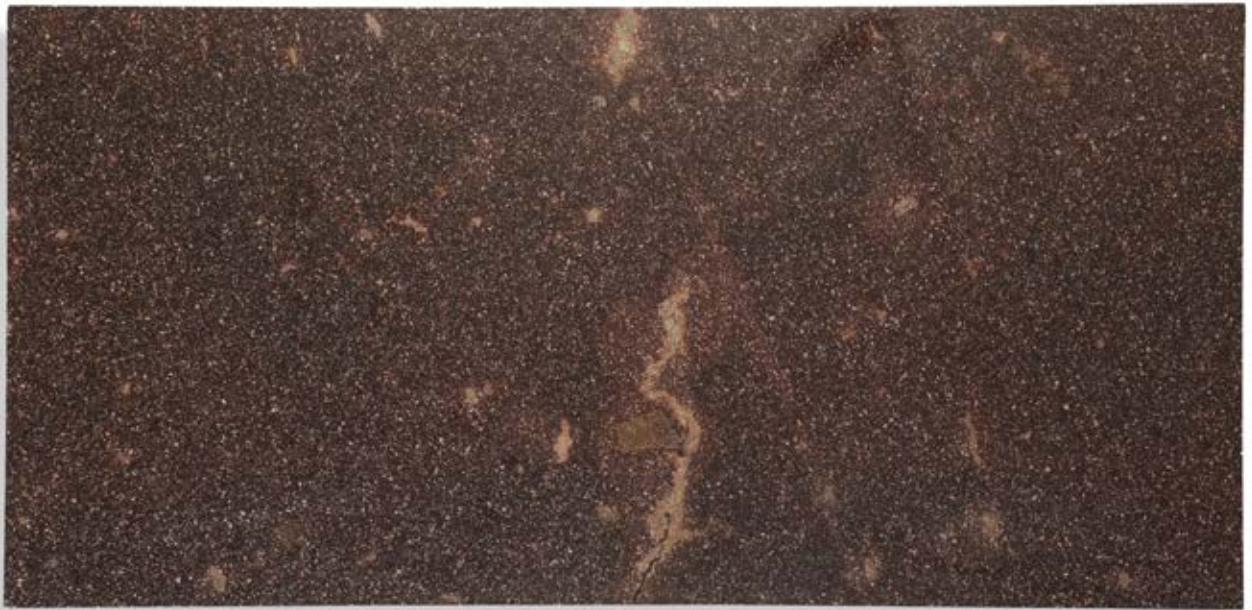




143

143

A Tabriz carpet, Persia. A fine weave medallion design on a blue field, very rich in details with hunting sceneries and more. C. 800.000 kn. pr. sqm. 20th/21st century. 577 x 400 cm. DKK 50,000 / € 6,700



144

144

A Swedish porphyry plate from Blyberget in Älvdalen. H. 3 cm. L. 105 cm. W. 52 cm. DKK 30,000 / € 4,000

145

A pair of Swedish Älvdalen porphyry and gilt bronze candlesticks, baluster stems on round bases. Stockholm, 19th century. H. 17 cm. (2)

Provenance: A Danish private collection.

DKK 10,000–15,000 / € 1,350–2,000



145

146

A pair of Gustavian candlesticks, Älvdalen porphyry with gilt silver mountings. Both stamped for master Pehr Zethelius, Stockholm 1797 and engraved with a crowned bird with the saying "Be Mindful". Sweden, late 18th century. One drip pan stamped for master Naphthäli Hart, London 1804-1805. H. 17 cm. Diam. 10 cm. (2)

DKK 15,000 / € 2,000



146



147

A Gustavian giltwood console with a top of Älvdalen porphyry above a frame with carved ornaments and lion masks, round tapered legs with twisted flutes and Egyptian female busts, base of marbled wood. Stockholm, late 18th century. H. 83 cm. W. 98 cm. D. 53 cm.

DKK 100,000 / € 13,500



147



148

148
JOHAN ÅKERBLAD

b. Stockholm 1728, d. 1799

A pair of late Gustavian giltwood mirrors, the carved decoration, crested with urn, ribbon rosette, fluted shield and foliage, beaded frame, lower rim with draped festoon and mounts for two candle holders, both stamped on the back with crowned IÅ. Stockholm, late 18th century. H. 150 cm W. 77 cm. (2)

Johan Åkerblad active as Master in Stockholm 1751- 1780. Åkerblad had in these years a very large production of mirrors and wall lights of exceptional high quality.

DKK 100,000–125,000 / € 13,500–16,500



149

149

EPHRAIM STÅHL, MANNER OF

b. 1767, d. Stockholm 1820, attributed

A set of six late Gustavian chairs, white painted wood, each with wide, slightly curved back, seat and back upholstered in grey velvet, round tapered legs carved with arrow quivers. Stockholm, late 18th century. (6)

DKK 60,000 / € 8,050

150

A Gustavian crystal chandelier with frame of gilded bronze and brass, decorated with crescents mounted on glass spears, hung with differently cut prisms in chains and cascades, curved arms for six lights, between which is a bowl of blue glass. Stockholm, late 18th century. H. 98 cm. Diam. 72 cm.

Provenance: A Danish manor house.

DKK 60,000 / € 8,050

151

A Gustavian marquetry chest of drawers, presumably by Gustaf Foltiern (master in Stockholm 1771-1804/32), veneered with birch, dyed Masurian birch, maple and fruit wood, top of Öland stone and fittings of gilded bronze and brass. Sweden, late 18th century. H. 88 cm. W. 113 cm. D. 56 cm.

DKK 30,000–40,000 / € 4,000–5,350



150



151



152

152

A signed Kirman carpet, Persia. All over flower design on a yellow field with summer-bird motifs. Signed: Agha Kian Baradaran. Mid-20th century. 305 x 432 cm.

DKK 25,000–30,000 / € 3,350–4,000



153

153

A French Louis XVI gilt bronze figural mantel clock, dark wooden base, white enamel dial. Signed 'Laresche á Paris'. Late 18th century. H. 34.5 cm. W. 24.5 cm. D. 10 cm.

Literature: Elke Niehüser, 'French Bronze clocks', 1999, p. 89, pl. 140.

Hans Ottomeyer/ Pater Pröschel, Vergolde Bronzen, München 1986, bd. 1, p. 166, pl. 3.4.3. DKK 50,000 / € 6,700

154

A Louis XVI freestanding white painted and giltwood table, with red marble top. France, late 18th century. H. 75 cm. L. 88 cm. W. 56 cm. DKK 50,000 / € 6,700



154



155

155

An Isfahan rug, Persia. Design of entwined branches, palmettes, rosettes and foliage on an ivory field. C. 640.000 kn. pr. sqm. C. 1940. 144 x 220 cm. DKK 20,000 / € 2,700

156

A French Louis XVI mantel clock 'judgement of Paris', gilded and patinated bronze with base of white marble, dial of white enamel with black Roman numerals, the clock case flanked by Prince Paris and Aphrodite. Paris, late 18th century. H. 45 cm. W. 46 cm. D. 13 cm. DKK 30,000–40,000 / € 4,000–5,350



156



157

A pair of French Louis XVI candelabra, gilt bronze and white marble, three curved candle holders and cast with three fauns. Late 18th century. H. 74. (2)

DKK 70,000–80,000 / € 9,400–10,500



158



159

158

A Directoire mahogany and brass mounted architect's table, two-tier folding top, adjustable writing surface and each side with pull-out slides with reset gilt-tooled green leather, above a large drawer divided with smaller compartments. France, late 18th century. H. 75 cm. L. 103 cm. W. 57 cm.

DKK 20,000 / € 2,700

159

"Flora Danica" seven porcelain plates with pierced borders, decorated in colours and gold with flowers. 3574. Royal Copenhagen. Diam. 28.5 cm. (12)

DKK 30,000 / € 4,000

160

"Fauna Danica" 12 porcelain plates decorated in colours and gold with fish. 3549. Royal Copenhagen. Diam. 25.5 cm. (12)

DKK 50,000–60,000 / € 6,700–8,050



160



161

161

"Flora Danica" 12 porcelain pastry plates and 12 mocha cups with saucers decorated in colours and gold with flowers. 3552 and 3618. Royal Copenhagen. (24)

DKK 30,000 / € 4,000

162

"Flora Danica" five porcelain coffee cups and saucers decorated in colours and gold with flowers, handles in the shape of twigs. 3597. Royal Copenhagen. (5)

DKK 15,000–20,000 / € 2,000–2,700



162



163

"Flora Danica" porcelain tea pot and three tea cups and saucers decorated in colours and gold with flowers, handles in the shape of twisted twigs and repoussé flowers. 3631 and 3630. Royal Copenhagen. (4)

DKK 30,000 / € 4,000

164

"Flora Danica" six porcelain chocolate cups and saucers decorated in colours and gold with flowers. 3512 and 3513. Royal Copenhagen. (6)

DKK 20,000 / € 2,700





165

165

A German Louis XVI chandelier in the style of the manufaktur Werner & Mieth in Berlin, gilt bronze frame hung with prisms in chains, pergoda shaped top, curved candle holders drilled for electricity, adorned with masks of Chinese busts in between. Late 18th century. H. 120 cm. Diam. 60 cm. DKK 30,000 / € 4,000

166

A Swedish painted sofa in the manner of Ephraim Ståhl, each arm support carved with a seated griffin terminal, above an leaf moulded seat frame, on six lotus-leaf clasped and baluster turned fluted tapering legs, with two central square splayed rear legs, the back probably a later replacement. Stockholm, early 19th century. H. 113 cm. W. 198 cm. D. 75 cm.

The present lot appears to follow the design of sofas, chairs and settees made during the early 19th century by the renowned Swedish cabinet maker Ephraim Stahl (d.1820), who served as 'Master of the Stockholm Furniture Makers Guild'. Stahl delivered similar pieces for the courts of King Gustav IV Adolf, Karl XIII and Karl XIV Johan, and such furniture can be found in a number of royal Swedish residences, such as the Royal Palace in Stockholm and the castles of Gripsholm, Tullgarn, and Rosersberg.

DKK 30,000 / € 4,000



166



167

167

A pair of large Gustavian mirrors of gilded and white painted wood with imitation porphyry edges painted on glass, carved with Egyptian monopods, top and bottom decorated with classical grisaille drawings. Stockholm, late 18th century. H. 144 cm. W. 93 cm. (2)

DKK 100,000–125,000 / € 13,500–16,500



168

A Gustavian giltwood demi lune console, profiled top of Öland stone, above an open-work garland, round tapered and fluted legs joined by stretcher and adorned with urn. Stockholm, late 18th century. H. 80 cm. W. 91 cm. D. 48 cm. DKK 25,000 / € 3,350

169

A set of ten almost identical Gustavian chairs of painted wood, carved with leaves and rosettes, round tapered, fluted legs, upholstered back and seat. Five of them clearly stamped with the initials 'LSH' for Lars Söderholm, chairmaker in Stockholm c. 1785. Sweden, late 18th century. (10) DKK 20,000 / € 2,700





170

170

"Flora Danica" porcelain tureen and stand decorated in colours and gold with flowers, finial and handles in the shape of a twisted twigs adorned with repoussé flowers. 3562 and 3563. Royal Copenhagen. Dish Diam. 33 cm. Tureen Diam. 30 cm.

DKK 30,000–35,000 / € 4,000–4,700

171

"Flora Danica" 12 porcelain dinner plates decorated in colours and gold with flowers. 3549. Royal Copenhagen. Diam. 25.5 cm. (12)

DKK 30,000 / € 4,000



171



172

172

"Flora Danica" 13 porcelain lunch plates, decorated in colours and gold with flowers. 3550. Royal Copenhagen. Diam. 22 cm. (13)

DKK 35,000–40,000 / € 4,700–5,350

173

"Flora Danica" 14 porcelain dinner plates decorated in colours and gold with flowers. 3549. Royal Copenhagen. Diam. 25.5 cm. (14)

DKK 40,000–50,000 / € 5,350–6,700

174

"Flora Danica" nine porcelain pastry plates decorated in colours and gold with flowers. 3551. Royal Copenhagen. Diam. 17 cm. (9)

DKK 12,000–15,000 / € 1,600–2,000



173



174



175

175

"Flora Danica" porcelain fish strainer and oval serving dish decorated in colours and gold with flowers, handle in the shape of a fish. 3520 and 3519. Strainer produced in the period 1898-1922. Royal Copenhagen. L. 38.5 and 47 cm. (2)

DKK 15,000–20,000 / € 2,000–2,700



175



176

176

A Gustavian crystal chandelier with frame of gilded brass and bronze, four candle holders, adorned with prisms in chains and four prism spears with crescent finals, round top plate and bottom bowl of blue glass. Stockholm, late 18th century. H. 90 cm. Diam. 68 cm. DKK 30,000–40,000 / € 4,000–5,350

177

A Gustavian console of gilded and painted wood, white marble top above ornamented frieze and tapered legs with turned flutes. Stockholm, late 18th century. H. 78 cm. W. 84 cm. D. 38 cm.

DKK 20,000 / € 2,700



177



178

178

“Frugtstellet” 12 porcelain fruit plates decorated in colours and gold with fruits.
429/3554. Royal Copenhagen. Diam. 23 cm. (12) DKK 20,000 / € 2,700

179

“Flora Danica” 11 porcelain miniature plates, decorated in colours and gold with flowers. 3501. Royal Copenhagen. Diam. 7.5 cm. (11)
DKK 10,000–12,000 / € 1,350–1,600



179



180

180

"Perlestellet" set of ten porcelain candlesticks decorated in colours and gold. Juliane Marie mark. 12365. Royal Copenhagen. H. 17 cm. (2)

DKK 30,000–40,000 / € 4,000–5,350

181

A pair of Gustavian stools of painted wood, silk seats above carved frieze with rosettes and borders, round tapered legs with foliage. Stamped 'IEH' for Johan Erik Högländer, master in Stockholm 1777-1813. Sweden, late 18th century. (2)

DKK 18,000 / € 2,400



181



182

182

A conical late Gustavian pedestal cabinet of painted wood, each side decorated with the mask of Medusa in relief. Sweden, c. 1820. H. 120 cm. W. 56 cm. D. 44 cm.

DKK 25,000 / € 3,350

183

A pair of late Gustavian white painted bergeres in the manner of Erik Öhrmark (master in Stockholm 1777-1814). Sweden, late 18th century. (2)

DKK 20,000 / € 2,700



183

184

JOHAN ÅKERBLAD

b. Stockholm 1728, d. 1799

A Gustavian giltwood mirror, carved with flowers and ornaments. Stamped 'IÅ' and Stockholm hall stamp. Stockholm, late 18th century. H. 159 cm. W. 63 cm.

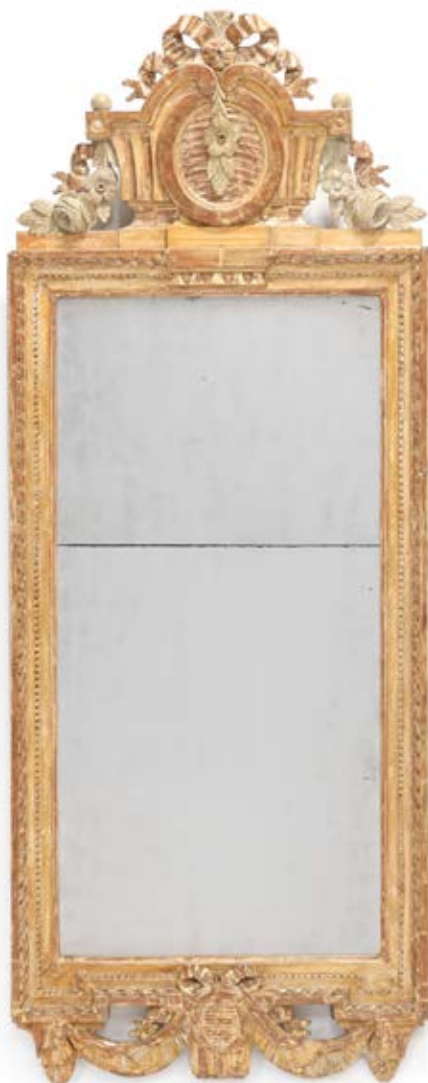
Johan Åkerblad active as Master in Stockholm 1751- 1780. Åkerblad had in these years a very large production of mirrors and wall lights of exceptional high quality.

DKK 30,000 / € 4,000

185

An Italian Louis XVI giltwood console with veneered marble top. Late 18th century. H. 97 cm. W. 158 cm. D. 80 cm.

DKK 30,000–40,000 / € 4,000–5,350



184



185



186

"Fauna Danica" 14 porcelain dinner plates, decorated in colours and gold with animals. 3549. Royal Copenhagen. Diam. 25.5 cm. (14) DKK 50,000–60,000 / € 6,700–8,050

187

"Fauna Danica" three porcelain serving pieces, decorated in colours and gold, consisting of a sauce bowl and a lidded bowl with handles in the form of twisted twigs and repoussé flowers, as well as an oval serving dish. 3556, 3568 and 3520. Royal Copenhagen. Dish L. 46.5 cm. Lidded bowl Diam. 23.5 cm. (3) DKK 40,000–50,000 / € 5,350–6,700

188

"Fauna Danica" 12 porcelain dinner plates decorated in colours and gold with animals. 3549. Royal Copenhagen. Diam. 25.5 cm. (12) DKK 50,000–60,000 / € 6,700–8,050



188



189

189

A Gustavian giltwood console, white marble top, above frieze with imitated painted porphyry. Sweden, late 18th century. H. 81 cm. W. 81 cm. D. 39.5 cm. DKK 20,000 / € 2,700

190

A pair of Gustavian gilt and patinated bronze candlesticks shaped as cupids carrying a tulip, on white marble bases. Stockholm, late 18th century. H. 31 cm.

Provenance: A Danish private collection.

DKK 12,000–15,000 / € 1,600–2,000



190

191

A pair of painted Gustavian stools with curved drop-in seats. Late 18th century. (2) DKK 15,000–20,000 / € 2,000–2,700



191



192

192

An antique Teheran carpet, Persia. An elegant and highly decorative repeating palmette, rosette, entwined branch, flower and foliage design on a sky blue field. Fine details with bird motifs. Highlights with silk pile. C. 560.000 kn. pr. sqm. Early 20th century. 418 x 316 cm.

Provenance: A Danish manor house.

Teheran carpets are known for their high-quality, intricate, curvilinear designs, rich, saturated colors like deep reds and bright blues, and precise, tight weaves. They are a symbol of Iranian artistic tradition, with designs often inspired by 17th-century Safavid-era Persian carpets, and are highly valued for their durability, artistic complexity, and craftsmanship, often featuring detailed patterns and motifs.

DKK 100,000–125,000 / € 13,500–16,500



193

193

A Tudeskh Nain rug, Persia. All over design of entwined branched and foliage on an ivory field. Highlights with silk pile. C. 800.000 kn. pr. sqm. C. 1960. 217 x 346 cm

DKK 30,000 / € 4,000



194

194

A full silk Qum rug, Persia. Medallion design on a blue field. Medallion and other areas with metal thread bottom. C. 560.000 kn. pr. sqm. Late 20th century. 215 x 138 cm.

DKK 15,000–20,000 / € 2,000–2,700



195

A pair of Danish Louis XVI three-light silver candelabra, of gadrooned and fluted model, two looping-profiled branches, tapering stem, circular-domed base on square bottom, pricked with owners' initials "CNB AMB", "JFC AMH" and "HPH EMH", cast with beading borders. Detachable top for one candle. Maker Jørgen Friis, licensed in Randers 1774-1790. Weight 2,583 g. H. 40 cm./29 cm. (2) DKK 30,000 / € 4,000

196

A pair of Danish Empire silver sauce boats, gilt interior, classic model with curved handle, oval base on firm dish, raised on four volute legs, beading borders, engraved resp. "No 3 vog 39 3/8 lod" and "No 5 vog 39 1/2 lod". Maker Johan Isbrand, Copenhagen 1807. Weight 1,194 g. H. 15 cm. L. 20 cm. With a pair of Danish Empire silver sauce spoons, curved handle and horizontal bowl, the whole bowl gilt, engraved resp. "No 3. 4 3/8 lod" and "No 5. 4 3/8 lod". Maker Rasmus Jørgensen Broch, Copenhagen 1807. Weight 128 g. H. 14 cm. (4)

Provenance: Merchant Vilhelm Frederik Tutein (1791-1867) and his wife Elise Tutein, (née Hvidt), Edelgave Manor. Thence by their family until today. The family Tutein was part of the highest bourgeois class in Denmark

DKK 20,000–30,000 / € 2,700–4,000





197

197

A large enamelled and gilt porcelain 'Dolphin' vase, adorned with an extensive landscape prospect of the ducal Gottorp Castle in Schleswig, raised on a four-sided base with gilded ornamentation on iron-red ground.

The vase type was designed by G.F. Hetsch in about 1832 with handles modeled as jumping dolphins. Manufactured circa 1924 probably on the occasion of the factory's 150th anniversary. Juliane Marie mark, Royal Copenhagen. H 67 cm

Provenance: A Danish private collection DKK 30,000–40,000 / € 4,000–5,350

198

A set of four late Empire armchairs attributed to Jean-Jacques Werner (1791-1849), of white painted and gilded wood. Early 19th century. (4)

DKK 40,000–50,000 / € 5,350–6,700



198



199

199

A pair of French Empire gilt and patinated bronze five light candelabra after the model by Claude Francois Rabiatt, each with a winged classical female figure holding aloft a basket of fruit issuing five candelabra arms, raised on a cylinder plinth. Paris, early 19th century. H. 78 cm. (2)

DKK 100,000 / € 13,500



200

200

RETOUR D'EGYPTE

A pair of high-quality gilt and patinated bronze candelabra after model by Lucien-François Feuchère. Each for two candles, pylon-shaped base with pseudo hieroglyphs, kneeling priestesses with head scarf, crowned with anthemion cast hunting horns, center pillar adorned with flame, loose cuffs. France, late 18th century. H. 46.5 cm. (2)

Literature: Hans Ottomeyer & Peter Pröschel: Vergoldete Bronzen, vol. I, Munich 1986, p. 338 similar by Claude Galle.

Jean-Marcel Humbert, Michael Pantazzi & Christine Ziegler: Egyptomania - Egypt in Western Art 1730-1930, Canada 1994, p. 290ff, picture 179 almost identical candelabra.

The French bronzier Lucien-François Feuchère (1750-1828) ran one of the largest workshops in Paris for bronze casting and fire-gilding together with his father, Pierre-François (1737-1823). The company was active from the 1760s until the first decades of the 19th century, producing high-quality objects such as candelabra, candlesticks and watch cases for an international audience.

The company supplied, around 1804-1806, larger and more abundant versions of the auction candelabras to the general and viceroy of Italy, Eugène de Beauharnais. Prince Joseph II of Schwarzenberg also acquired candelabras with kneeling Naophori priestesses of the larger model in 1805. Some state that the auction candelabras were made after a model by Claude Galle, a similar pair is illustrated in *Vergoldete Bronzen* by Ottomeyer & Pröschel.

The candelabrum type has its origins in the Egyptian style of the French Empire, where Napoleon Bonaparte's campaign against Egypt in 1798 was absolutely crucial for the fascination with ancient culture. This gave rise to imaginative creations during the French Empire in the same way as Roman culture. At the beginning of the 19th century, *L'Egyptomanie* became a concept in France, when the Egyptian fever affected science as well as architecture, interior design, art and fashion. The political message within the movement was clear, expressing a millennia-long empire, which was an excellent expression of imperial power. Nowadays, the phenomenon is usually referred to as the *Retour d'Egypte*.

DKK 200,000 / € 27,000

201

ALEXANDRE MAIGRET

b. c. 1775, d. 1826

An Empire mahogany cabinet with gilt bronze fittings and gray marble top. Stamped Alexander Maigret. France, early 19th century. H. 97 cm. W. 212 cm. D. 61 cm.

DKK 30,000–40,000 / € 4,000–5,350



201



202

202

A set of four empire armchairs with royal provenance of mahogany with stylized motifs on the backs, the legs in the shape of double baluster at the front and saber legs at the back, the rounded armrests carved with rosettes, embossed blue velvet upholstery. Stamped 'JACOB FRERES, RUE MESLEE' (1797-1803). All four stamped with stensile crowned monogram 'H O' and 'CY', seperately numbered '37, 38, 39, 40' for the Château de Chantilly for the Château de Chantilly during the time of the Duke of Aumale (b. 1822- d. 1897) as Consulate. Early 19th century. (4)

This set of seats is similar to the pair of bergères featured in the sale of the Comte de Paris auctions in Monaco by Sotheby's in 1996. Lot no. 202 reproduced in the catalog, also marked crowned CY HO bearing the numbers 13 and 14.

François-Honoré-Georges Jacob (1770-1841), later called Jacob Desmalter, and his brother Georges II Jacob (1768-1803) are the sons of the well-known menuisier-ébéniste Georges Jacob (1739-1814). They took over their father's business and formed a partnership in 1796 under the name "JACOB FRERES".

According to Denise Ledoux-Lebard: "It is during this partnership that the Maison Jacob executed the best pieces (...) these productions are all of an exquisite quality."

They were notably commissioned by Bonaparte, Joséphine de Beauharnais and by the French Republican Government for the Palais des Tuileries in Paris. The four chairs at this sale all bears crowned marks from Château de Chantilly and Henri Eugène Philippe Louis d'Orléans, Duke of Aumale (16 January 1822 – 7 May 1897) who was a leader of the Orleanists which was a political faction in 19th-century France associated with constitutional monarchy. He was born in Paris as the fifth son of King Louis-Philippe I of the French and Maria Amalia of Naples and Sicily and used the title Duke of Aumale.

Bibliography: Denise Ledoux-Lebard, *Le mobilier français du XIXe siècle*, p. 293.

DKK 250,000 / € 33,500





203

203

A Bidjar carpet, Persia. Design with anchor medallion on a field of herati pattern. Knotted on wool warps. 1900-1920. 392 x 550 cm.

DKK 15,000-20,000 / € 2,000-2,700

204

An antique double dated and signed Seichur rug, Caucasus. Design with six central multi colored medallions surrounded by running dog minor borders. Dated 1280 A.H. = 1863 A.D. 380 x 105 cm.

DKK 15,000-20,000 / € 2,000-2,700



204



205

205

A Northwest Persian kelly. Repeating herati pattern on an ivory field surrounded by wide colorful and decorative main border. 1890-1910. 470 x 187 cm.

DKK 20,000 / € 2,700

206

An Akstafa rug, Caucasus. Classical Akstafa star medallion design with characteristic large peacock motifs. Late 19th century. 313 x 122 cm.

Literature, related Ex.: Doris Eder, Battenberg 1990. Orienteppiche, band 1, Kaukasische Teppiche. P. 224-229. Pl. 210-218.

Ulrich Schürman, Baku 1961. Caucasian rugs. P. 224-225. Pl. 80.

DKK 30,000 / € 4,000



206



207

207

A pair of French gilt bronze Empire candlesticks, cast with leaves, round arched bases. Early 19th century. H. 30 cm. Diam. 14 cm. (2)

DKK 20,000 / € 2,700

208

A pair of French Charles X gilt and patinated bronze candelabra bases now mounted as lamps, cast with foliage, each with fluted stems and three-sided concave base adorned with animal paws. Fitted for electricity. Mid-19th century. H. 46 cm including sockets. (2)

DKK 25,000 / € 3,350



208



209

209

A pair of French gilt bronze Empire candlesticks, cast with leaves and fluted stems, round arched bases. Early 19th century. H. 30 cm. Diam. 13 cm. (2)

DKK 20,000 / € 2,700



210

'THE THREE OWLS'

A pair of Empire candelabre, gilt and patinated bronze, concave three-pass bases, above it rises an obelisk on winged claw feet with figurative scenes in relief, a sphere leads to the four armed candlestick with three owls. 19th century. H. 60 cm. W. 18 cm. (2)

The model can be compared to a similar one by French bronzier Louis-Auguste Hervieu (1765 - 1811) of which one pair can be found at the Chateau Grand Trianon in Versailles. All pairs feature the characteristic triple owl motif underneath the candelabra.

DKK 75,000 / € 10,000



211

211

A Sewan Kasak rug, South West Caucasus. This iconic tribal village weaving is easily recognisable by its characteristic and classical bold shield medallion design. Early 20th century. 259 x 173 cm.

DKK 35,000 / € 4,700

212

An antique Bakshaish carpet, North West Persia. An one of a kind ivory medallion design on an open blue and red field sparsely decorated with stylized leaf tendrils which gives the piece a unique, calm and balanced decorative look. A highly collectable item. C. 1890-1900. 350 x 480 cm.

DKK 100,000–120,000 / € 13,500–16,000



212



213

213

A large French late Empire gilt bronze mantel clock, the clock case supported by columns, between which free hanging regulator pendulum. Early 19th century. H. 59 cm. W. 29 cm. D. 16 cm.

DKK 20,000–30,000 / € 2,700–4,000

214

CLAUDE GALLE, ATTRIBUTED

b. 1759, d. 1815

A pair of French Empire candelabra, gilt and patinated bronze, standing Vestals dressed in draped robes, candle holders in the shape of flaming oil lamps. Early 19th century. H. 56 cm. (2)

Literature: Marie-France Dupuy-Baylet, *l'Heure, le feu, la lumière, les bronzes du mobilier national 1800-1870*, ed Faton 2010, no 117, p 212.

DKK 40,000 / € 5,350



214



215

215

A large Russian gilt bronze chandelier, openwork basket with blue glass plate, twelve curved candle holders mounted for electricity, adorned with festoons and flowers ornaments in between. Empire style, 19th century. H. 92 cm. Diam. 78 cm.

DKK 120,000 / € 16,000



216

216

A large Charles X chandelier, gilt bronze frame cast with palmettes, figures and 12 candle holders, hung with numerous prisms in chains, internal electric lightning later installed. France, mid-19th century. H. 120 cm. Diam. 85 cm.

DKK 30,000–40,000 / € 4,000–5,350



217

217 *

A pair of Empire gilt and patinated bronze five light candelabra, each with a female figure holding both arms aloft with scrolling branches and a raised central branch, the conical plinth decorated with portrait and reliefs with goats, raised on square section base. France, early 19th century. H. 73 cm. (2)

Provenance: The candelabra were acquired in the 1930s at an auction in the south of France. Later at Dragsholm castle until 1955.

DKK 50,000–60,000 / € 6,700–8,050



218

LA MAISON AUGUSTE LEMARIE

A French gilt and patinated bronze mantel clock on white marble base, representing 'Philosophy and Study', after design by Francois Remond, c. 1784, white enamel dial adorned with floral festoons. The movement stamped 'A. LEMAIRE/PARIS/R.V.DU TEMPLE 121'. Paris, second half of the 19th century. H. 53 cm. W. 68 cm. W. 16 cm.

Auguste Lemaire founded a workshop for the manufacture of 'bronzes d'art' in 1851 at 10, rue Saintonge, in the Marais district. At the Universal Exhibition of 1855 he was awarded a medal. In 1862 he extended his business to rue Vieille du Temple 121. He gained a reputation in creating bronze objects such as clock garnitures, chenets, candelabra from past style eras such as the Renaissance, Louis XV and Louis XVI.

DKK 100,000 / € 13,500



219

A pair of French late Empire candelabra of gilded and patinated bronze, each with figures holding aloft five candle holders, parts stamped "Chi" for Chiboust or Chibout bronze maker in Paris ca. 1806-1824, in collaboration with Claude Francois Rabiati. Paris, ca. 1820. H. 76 cm. (2)

Literature: Ottomeyer/Pröschel, München 1986, vol 1, p. 390, photo 5.17.2.

DKK 65,000–70,000 / € 8,700–9,400

220

A rare antique "Peacock" Verneh flatweave tribal cover, Azerbaijan/Caucasus. Design of stylised bird motifs on a blue and red field. All natural colours. The ultimate collectors piece with an open and spacious design. Second half 19th century. 180 x 125 cm.

Provenance: Once in the collection of the Copenhagen carpet dealer Erling Wiinstedt.

Literature, related Ex.:

Doris Eder. Orientteppiche, Munich 1990. Band 1: Kaukasische teppiche. Pl. 412-413.

Landreau/Pickering 1969, Flat woven rugs. Related Ex. at plate 95.

Brian W. MacDonalds, 2017. Tribal rugs, treasures of the black tent. Related Ex. at P. 279.

Peter Bausback, 1983 Munich. Kelim. Related Ex. at Pl. 109-110. P. 190-191.

DKK 50,000 / € 6,700



220



221

221

An Italian Grand Tour specimen rectangular marble and pietre dure table top, the rectangular marble top inset with a grid of squares each inlaid with a different marble or hardstone including malachite, breche violet, alabastro, porphyry, lapis lazuli, Sicilian jasper, Spanish brocatello, onyx, portor and verde antico. C. 1825. L. 130 cm. W. 92 cm.

This type of specimen marble table top is characteristic of the taste for Italian slabs, often collected by British gentlemen whilst undertaking their 'Grand Tour' of Europe. In the eighteenth century, Palladian architects were influenced by the Italian fashion for marble topped pier tables. Many of these items were ordered by English collectors and returned to their homeland where they had the bases made for these highly prized tops.

DKK 100,000 / € 13,500



222

222

GIOVANNI MARIA BENZONI (1808-1873)

An Italian white marble bust of a child, presumably St John the Baptist, looking upwards with fur collar to right shoulder, on a waisted socle. Signed G. M. BENZONI. F. ROMA. A. 1859. Mid-19th century. H. 42 cm.

DKK 75,000 / € 10,000

A North Italian secretaire-bookcase, possibly by Giovanni Battista, gilt bronze mounted, engraved ivory and brass-inlaid tortoiseshell, ebony and ebonised, the upper structure surmounted by an arched pediment centred by a globe on stand, above a portrait of Galileo, the glass cupboard door flanked by pilasters centred by portraits of the poet Ludovico Ariosto to the right and Michelangelo to the left, above a central pigeon hole and four short drawers, the sides with glazed panels, the base with a hinged fold-out writing surface with an inlaid portrait of Christopher Columbus, above a frieze drawer flanked by a pair of short drawers, the front baluster supports and panelled back, on square stepped feet, inlaid with masks, birds and mythological beasts. Rome, second half of the 19th century. H. 235 cm. W. 97 cm. D. 60 cm.

Giovanni Battista Gatti (1816-1889) studied in Rome and Florence and established his workshop at Faenza in the 1870's specialising in the typical Milanese intarsia of inlaying ivory into a background of ebony or tortoiseshell. He ceased work in 1881. He enjoyed the support of imperial, aristocratic and ecclesiastical patrons in Europe including the Austrian Emperor, the Duke of Hamilton and Cardinal Amant. He was also very popular amongst American industrial collectors such as Wright E Post and William Gilstrap. Examples of his work are found in the Victorian and Albert Museum, but also in the Nelson-Atkins Museum in Kansas City and the Institute of Arts in Minneapolis.

Gatti was awarded numerous prizes for his work at the International Industrial and Cultural Expositions in the second half of the 19th century: a First Class Medal in 1855 at the Paris Exposition Universelle, a Diplome d'Honneur in Paris 1867 and a Gold Medal also in Paris in 1878. He also received a prize at Vienna's Internationale Ausstellung in 1873.

CITES-certificate valid within the European Union included.

DKK 400,000–600,000 / € 53,500–80,500





223



224

224

An Italian Breccia di Stazzema column with profiled base on a square plinth, with beaded possibly later stone capital. 19th century. H. incl. plinth and capital 137 cm.

Provenance: According to information from the estate of the Danish sculptor Henrik Starke (1899-1973). Starke was familiar with ancient and medieval art and traveled for long periods in, among other places, Italy, where the column likely was acquired.

DKK 25,000-30,000 / € 3,350-4,000

225 *

A marble bust of a "Roman general", drapings and circular base of redbrownish marble. 20th century. H. incl. base 67 cm.

DKK 20,000 / € 2,700



225

226

Italian grand tour patinated bronze sculpture, Pan satyr faun seducing Daphne. C. 1870. H. 31 cm. W. 25 cm. D. 12 cm.

DKK 10,000–15,000 / € 1,350–2,000



226

227

A marble, grey mottled, right foot carved with square base. 19th century. L. 40 cm. W. 17 cm. H. 20 cm.

DKK 25,000–30,000 / € 3,350–4,000



227



228

228

A signed Isfahan rug, Persia. Design of classical hunting sceneries. A true masterpiece from the hand of the celebrated Grand Master Hekmat Nejad of Isfahan. The rug was kept on the wall for decades and appears in mint condition. C. 1.21 (11 x 11) mio. kn. pr. sqm. Cork wool on silk warps. Signed: Iran Isfahan Hekmat Nejad. Mid-20th century. 219 x 149 cm.

During the second quarter of the 20th century, two notable masters of Isfahan carpet art were Hekmat Nejad and Haj Agha Reza Seirafian. Hekmat Nejad was an artist known for producing high-quality carpets made on a limited scale. This artist's production was made exclusively for the Pahlavi monarchy, to be used in their palaces and given as gifts from royalty to ambassadors and foreign officials. Hekmat Nejad rugs are signed in Farsi. DKK 20,000–25,000 / € 2,700–3,350

229

A Nain carpet, Persia. An elegant repeating entwined flower vine, palmette and foliage design. Outlines with silk pile. 1960-1970. 352 x 216 cm. DKK 15,000 / € 2,000



229



230

230

A full silk Qum carpet, Persia. Repeating design of linked rosettes, palmettes, entwined branches and several animal motifs, minor inner border with Persian poetry. Second half 20th century. 312 x 226 cm.

DKK 45,000 / € 6,050



231

231

JAMES EDWARDS

active clockmaker in London 1814-1835

A small English 56-hour marine chronometer in a mahogany case inlaid with bone moldings, gimbal suspension of brass. Silver-plated dial with Roman numerals. The dial and the movement signed 'Jas. Edwards "Near the West India Docks" London No 256'. First half of the 19th century. H. 12.5 cm.

DKK 25,000–30,000 / € 3,350–4,000



232

232

LOUIS URBAN JÜRGENSEN

b. København 1806, d. sst 1867

A Danish marine chronometer in mahogany case with brass handles and plaque numbered XXVIII, a round glass is revealed under a sliding flap, gimbal suspension, silver-plated dial with Roman numerals, 47 hour movement and additional dial showing minutes. Signed 'Urban Jürgensen Sønner in Kiöbenhavn'. Denmark, c. 1830. H. 14 cm. W. 15 cm. D. 15 cm.

DKK 20,000–25,000 / € 2,700–3,350



233

233

"Callendarum Per Petum" - a silver perpetual calendar, two inner discs with golden alloy surface, engraved everywhere with explanatory text and apertures showing the week day with associated symbols, date, number of days per month, zodiac sign, sunrise and sunset, and the length of day and night, front engraved with hourglass and skull, back engraved 'Think of Man in all your affairs about Time, Death and the Day of Judgment'. Apparently unmarked. Presumably the Netherlands. First half-19th century. Weight 35 g. Diam. 5.2 cm.

DKK 12,000–15,000 / € 1,600–2,000





234

"Rosenborg" - a sterling silver flatware set, richly cast with Rococo ornamentation, comprising 91 pieces. A. Michelsen, Copenhagen. Designed by architect Ole Hagen (1913-1984). Weight (excl. pieces with metal parts) 3,777 g. L. from 8.5 to 23 cm. In two specially designed drawers with red felt. (93)

Comprising:

8 lunch forks	8 dinner knives with metal parts
8 lunch knives with metal parts	8 dessert spoons
8 bouillon spoons	2 serving spoons
7 sorbet spoons	1 sauce ladle
8 fish forks	1 serving fork
8 fish knives	8 tea spoons
8 dinner forks	8 coffee spoons
	DKK 30,000 / € 4,000

235

Two Danish Rococo Revival and uniform seven-light embossed silver candelabra, curved branches cast with leaves, foliate nozzles and drip-pans, three-sided spiral-fluted baluster stem with rocailles and foliage, circular-lobed and domed-profiled base with shell ornamentation. Detachable top for one candle. Maker A. Dragsted, Copenhagen 1917 and 1924. Weight 6,656 g. H. 57 cm/31 cm. (2)

DKK 25,000–30,000 / € 3,350–4,000

236

A pair of German Rococo Revival seven-light silver candelabra, scrolling branches centering a taller spiral fluted, curved baluster stem, circular-lobed and domed-profiled base, overall cast and embossed with foliage, rocailles and shell ornamentation. Detachable top for one candle. Rudolf Weichhardt, Berlin. Late 19th century. Fineness 800. Weight 6,649 g. H. 60 cm./34 cm. (2)

DKK 25,000–30,000 / € 3,350–4,000



235



236



237

237

A French historicist silver lidded tureen, of circular shape, domed lid with a bouquet finial of cauliflower, onion and celery, etc., body with a full upper part on a narrow-round base, curved twin handles, throughout chased and embossed with wide gadroons, oak leaves and shell ornamentation. Apparently no maker's mark, fineness 950, French export mark. Weight 5,957 g. H. 23 cm. W. 46 cm. Diam. 33 cm.

Provenance: A Danish manor house.

DKK 60,000–80,000 / € 8,050–10,500

238

A set of 12 sterling silver place plates, shallow well with upturned rim, cast with gadrooned edge. A. Michelsen, Copenhagen 1966. Weight 5,800 g. Diam. 27.5 cm.

(12)

DKK 50,000 / € 6,700

239

A set of 14 Danish silver place plates, shallow well with upturned rim, wide edge cast with foliage. H. Villads-Nielsen, Copenhagen, 12 pieces 1946 and 2 pieces 1950. Weight 7,511 g. Diam. 29 cm. (14)

DKK 40,000–50,000 / € 5,350–6,700



238



239



240



241

240

A signed room size Tabriz carpet, Persia. All over repeating palmette, rosette and foliate design. Signed: Mohsen Baharan Nobary. Mid-20th century. 759 x 420 cm. DKK 25,000–30,000 / € 3,350–4,000

241

A large French baluster ox-blood glazed porcelain vase, turquoise glazed interior, and rich Rococo style gilt bronze mountings. Late 19th century. H. 72 cm. DKK 20,000–30,000 / € 2,700–4,000

242

A pair of large French Louis XVI style baluster ox-blood glazed porcelain vases gilt bronze mountings. Late 19th century. H. 76 cm. (2) DKK 60,000 / € 8,050



242



243

243

A large Napoleon III gilt bronze chandelier with 24 candle holders in three levels mounted for electricity. Late 19th century. H. 126 cm. Diam. 114 cm.

DKK 30,000 / € 4,000

244

RAINGO FRERES A PARIS

A large Napoleon III gilt bronze three-piece mantle garniture, comprising a mantel clock and a pair of candelabra, the clock surmounted by an urn and foliage, circular white enamel dial with Roman numerals, marked 'RAINGO FRES. A PARIS'. The candelabra, decorated with foliage and several curved candle holders mounted for electricity. France, third quarter 19th century. Candelabra H. 90 cm. W. 52 cm. Clock H. 75 cm. W. 72 cm. D. 21 cm. (3)

The company Maison Raingo was originally founded in Paris in 1813 by Zacharie Joseph Raingo (1775-1847), who came from Mons in present day Belgium. Later joined in Paris by his brothers, the Raingo company became one of the most noted manufacturers of clocks in Paris. In 1824 the company was appointed purveyor to the king and from 1860 the company was also appointed purveyor to Napoleon III and Empress Eugénie.

DKK 100,000 / € 13,500

245

A pair of Louis XVI style gilt bronze and marquetry inlaid Encoignures in the style of Paul Sormani, each corner cupboard has a shaped white marble top and gilt bronze mounts, the central doors inlaid with marquetry trophies depicting ribbon tied musical instruments. France, c. 1870. H. 105 cm. W. 63 cm. D. 44 cm.

(2)

DKK 25,000–30,000 / € 3,350–4,000



244



245



246

246

An Uzbekistan Suzani embroidery textile panel. The natural cotton ground embroidered in Romanian couched stitch with a broad border of rosettes, the field composed of central flowers and foliage in lattice design. Silk and cotton. C. 1900. 110 x 169 cm.

Suzani comes from the Persian word *suzan*, which means needle and the primary use was within the yurt (a Central Asian nomadic tent), as a protective wrapping panel for textiles and belongings. They were also used as prayer mats, as bed sheets and for seating — pieces of furniture are seldom found in yurts, because they are cumbersome to move.

Suzanis had a symbolic significance, too. They were traditionally made by brides and their mothers as part of a dowry, and presented to the groom on his wedding day. They represented the binding together of two families, and were adorned with symbols of luck, health, long life and fertility.

DKK 20,000 / € 2,700

247

A large French or Belgian display cabinet of polished oak, the curved top carved with ornaments and adorned with female corner mascarons, front with three curved glass doors in metal frames, back paneling upholstered with red damask silk, the lower part with drawers and panel doors. Second half of the 19th century. H. 270 cm. W. 200 cm. DKK 50,000–60,000 / € 6,700–8,050



247



248



249

248

A pair of large Louis Philippe gilt and patinated bronze candelabra, each with fluted stem issuing palmetto cast candle branches and raised on a square base. France, first half of the 19th century. H. 91 cm. (2)

DKK 30,000 / € 4,000

249

RAINGO FRERES A PARIS

A large Napoleon III gilt bronze mantel clock with white enamel dial, adorned with two reading female figures. The movement marked Raingo Frères. France, mid-19th century. H. 66 cm. W. 73 cm.

DKK 30,000 / € 4,000

250

A pair of French Louis XV style gilt bronze mounted Vert d'Irlande marble vases. Paris, late 19th century. H. 60 cm. (2)

The green Irish marble comes from the region of May, county Galway.

DKK 50,000 / € 6,700





251

251

A large gilt metal chandelier, richly cast with winding branches, leaves and fruits, mounted for electric use. Late 19th century. H. 130 cm. Diam. 110 cm.

Provenance: A Danish manor house.

DKK 30,000 / € 4,000



252



252

A large Bohemian glass chandelier with royal provenance, six twin arms with twelve lights mounted for electricity, decorated with prisms, glass spears and twisted horns. Second half of the 19th century. H. 110 cm. Diam. 95 cm.

Provenance: Princess Thyra of Denmark (b. 1853 – d. 1933). The Danish princess was the youngest daughter of Christian IX and Queen Louise and in 1878 married Ernst August, Duke of Cumberland and pretender to the throne of the Kingdom of Hanover.

DKK 30,000 / € 4,000



253

253

A Ushak carpet, West Turkey. Design of entwined flower vines on a natural off white/grey wool background surrounded by a soft mint green main border. C. 1900. 410 x 355 cm.

Ushaks were woven in Western Anatolia which was one of the largest rug producing areas since the Ottoman Empire. Their designs tend to be more open than the Persian rugs and desirable today due to their sometimes softer color palette.

DKK 60,000 / € 8,050



254

A pair of Danish historicist silver saucepans, of circular shape, smooth body with profiled rim, domed lid with artichoke finial on chased and embossed leaves, turned ebony handles, pricked in bottoms with weight statement, resp. "123 lod 3 q 2 Ort" and "126 lod 2 q 2 Ort". Maker Emil Ferdinand Dahl, Copenhagen 1853. H. 18 cm. L. 46 cm. Diam. 23 cm.

A pair of French historicist silver-plated heat containers, of circular shape, comprising a removable and smooth dish, under which a canister with profiled twin handles, raised on four volute legs with foliage, bottom with air holes. Christofle, Paris 1844-1862. H. 10 cm. W. 33 cm. Diam. 24.5 cm. (8)

Provenance: Vice-consul and merchant Ferdinand Tutein (1788-1880), Copenhagen, and his wife Josepha Tutein, née Siboni (1806-1866), daughter of singer Giuseppe Siboni. Then their son, merchant Frederik Giuseppe Gustav Tutein (1825-1920), Gurrehus Castle. Thence by descents until today. The family Tutein was part of the highest bourgeois class in Denmark

DKK 50,000–60,000 / € 6,700–8,050



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A large Danish silver serving tray, low well with upturned rim, fluted-profiled and slightly raised curved edge. A. Michelsen, Copenhagen 1917. Weight 3,452 g. L. 67 cm. W. 52 cm.

DKK 20,000 / € 2,700

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An European sterling silver cow creamer, gilt interior, standing with mouth spout, horns, collar and curved tail, back with hinged lid and insect finial. British import mark and retailed by Berthold Muller, London 1895-1896. Weight 210 g. H. 9 cm. L. 14.5 cm.

DKK 12,000–15,000 / € 1,600–2,000



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Two unusual Danish historicist sets of silver egg cups, formed as a round and braided basket with rope rims, upper edge cast with a standing chicken, interior with three circular holders, in which resp. egg-shaped salt cellar and pepper pot plus a half eggshell as egg cup. A. Michelsen, Copenhagen 1887 and 1891. Weight 944 g. H. 8.5 cm. Lower diam. 10 cm. (2)

Provenance: Presents to Marie Lassen (1864-1921) from Queen Lovisa of Denmark (1851-1926), married to King Frederik VIII of Denmark. Marie Lassen was a prominent woman in Denmark as a newspaper editor and publisher, as well as a politician as a member of the Copenhagen city council and the parliament. She was part of the close circle around the Queen, as mentioned in Marie-Louise Sørensen's book, "Fastholdte timer", Holkenfeldt 2001. Thence by Marie Lassen's family until today.

DKK 20,000–25,000 / € 2,700–3,350



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"Fiddle Tread & Shell" - a large English sterling silver flatware set, comprising 187 pieces, in a customized and original freestanding cutlery walnut veneer chest of drawers in Georgian style. Flatware from R. Carr Ltd., Sheffield 1997. Weight flatware in total (excl. pieces with metal parts) 8,496 g. Flatware: L. from 12 to 36 cm. Chest of drawers: H. 87 cm. W. 97 cm. D. 58 cm. Three keys and plan of pieces with placement enclosed. (192)

Comprising:

- | | |
|--|--|
| 12 lunch forks | 1 soup ladle |
| 12 lunch knives with metal parts | 1 sauce ladle |
| 1 bread knife with metal part | 1 salat serving set |
| 2 identical cheese knives with metal parts | 4 larger serving spoons |
| 2 identical butter knives with metal parts | 2 pairs of salt and pebber pots, gilt interior |
| 12 fish forks | 4 bottle coasters with wooden inlays |
| 12 fish knives | 12 napkin rings |
| 1 fish serving set | 12 dessert spoons |
| 12 soup spoons | 2 sugar spoons |
| 12 dinner forks | 12 tea spoons |
| 12 dinner knives with metal parts | 12 coffee spoons |
| 1 pie server with metal part | 12 pastry forks |
| 1 carver fork with metal part | 12 tea knives with metal parts |
| 1 carver steel with metal part | 2 identical fruit serving spoons |
| 1 carver knife with metal part | |

DKK 70,000–80,000 / € 9,400–10,500



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A Tudeskh Nain rug, Persia. Medallion design on a blue field. Knotted with cork wool and outlines with silk pile. C. 1 mio. kn. pr. sqm. C. 1960. 140 x 220 cm.

The city of Nain including the suburb of Tudeskh is a relatively recently established centre for the weaving of fine decorative furnishing carpets and rugs with designs predominantly based on 17th Century Classical Persian designs. Carpet production became established here in the 1930's and rapidly became a significant centre for the weaving of exceptional decorative carpets and rugs, partly due to the proximity to Esfahan, the historically important centre for the weaving of technically fine and highly decorative rugs with a tradition of carpet making dating back to the 16th Century.

It is inevitable that much of Nain pattern repertoire would be hugely influenced by established Esfahan workmanship, and traditional Classical iconography. The technical fineness of much of Nain workmanship is comparable to the finest technical finesse as seen in any other significant centre of Persian urban carpet production. A good deal of emphasis is placed upon the colour palette which is distinctive to Nain carpets. Shades of red, blue and beige and ivory are primarily present, and ivory silk is frequently used as a 'highlighting' material to enhance the visual appearance of their rugs and carpets. Central medallion formats are a major part of their design repertoire, though all over repeat patterns are also prevalent. Nain is generally accepted as a leading centre in Iran for the weaving of technically fine, highly decorative rugs and carpets.

DKK 12,000 / € 1,600



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A set of 12 German silver plates, shallow well and opturned dish rim, engraved with noble crowned monogram AL for the Ahlefeldt-Laurvig family, profiled edge with cross over bands. Fineness 800. 1960s. Weight 5,867 g. Diam. 25 cm. (12)

Provenance: A Danish manor house.

DKK 30,000–40,000 / € 4,000–5,350

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A set of 12 sterling silver place plates, of circular and curved model, shallow well, upturned lobed-profiled dish rim. A. Dragsted, Copenhagen. C. 1960. Weight 8,303 g. Diam. 28 cm. Original case enclosed. (13)

DKK 50,000–60,000 / € 6,700–8,050



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A set of 54 Danish sterling silver drinking- and dessert cups, in the style of Art Nouveau with hammered surface, drinking cups with baluster stem and dessert cups with pierced stem, all cast with grape bunches and on raised-circular base. Maker H. Wilhelm F. Jensen, Bagsværd 1970-1991. Weight 4,760 g. H. from 7 to 14.5 cm. (54)

Comprising:

12 white wine cups

12 red wine cups

12 port wine cups

6 liquor cups

12 dessert cups

DKK 50,000–60,000 / € 6,700–8,050



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A Veramin carpet, Persia. A classical Mina Khani all over pattern executed in natural soft colors. C. 1940-1950. 295 x 201 cm. DKK 25,000 / € 3,350



PROPERTY OF FOUR PRINCESS SISTERS from The Cavalier House of Glücksburg Castle



The Collection of Their Highnesses,
Princess Elisabeth, Irene, Margaretha and Sibylla Ursula
of Schleswig-Holstein-Sonderburg-Glücksburg



A Piece of History – Royal and Ducal Antiques Up for Auction

A distinguished collection of paintings, decorative art, silver, and collectibles with royal and ducal provenance will be offered at Online Auction this autumn. The items have been owned by the four Princesses from the Glücksburg Ducal family, which maintained close ties to the Royal Danish Court throughout the ages.

Online Auction: Monday, 3 November 2 pm



FINE ART

THURSDAY 30 OCTOBER 6:30 PM

Lot 264-381





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FRITZ SYBERG

b. Faaborg 1862, d. Kerteminde 1939

"Slangehoved og Katost". Viper's bugloss and Mallow. Signed with monogram and dated 1906. Oil on canvas. 46 x 56 cm.

Exhibited: Den frie Udstilling 1907 no. 212.

The motif probably originates from Fyns Hoved (Funen's Head), where Fritz Syberg and his family spent their summers in the early 1900s. The rugged and scenic area attracted Syberg, and he was captivated by the untouched nature. The family returned year after year to live close to nature. Here, they lived in small huts right on the beach and lived a primitive life of fishing and growing their own vegetables.

DKK 30,000–40,000 / € 4,000–5,350



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JOHANNES LARSEN

b. Kerteminde 1867, d. s.p. 1961

Black-headed gulls on water. Signed with monogram and dated 29. Oil on canvas. 41 x 49 cm.

DKK 30,000–40,000 / € 4,000–5,350



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VIGGO PEDERSEN

b. Copenhagen 1854, d. Roskilde 1926

View from Tisvilde, North Zealand. Signed and dated Viggo Pedersen Tisvilde Sptbr 1904. Oil on panel. 28 x 47 cm.

Presumably exhibited at the Artists' Autumn Exhibition in 1904 as no. 164 entitled "Fra Stranden ved Tidsvilde Hegn" (From the Beach at Tidsvilde Hegn). DKK 20,000–30,000 / € 2,700–4,000

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PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

"Klitterne ved Hornbæk". The dunes at Hornbæk. Summer day with bathers and people on the beach and in the dunes at Hornbæk. Signed and dated P. Mønsted 1935 and inscribed "Klitterne ved Hornbæk". Oil on canvas. 31 x 47 cm.

Provenance: Bruun Rasmussen auction 1638, 2016 no. 9. DKK 50,000–60,000 / € 6,700–8,050

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CARL SCHLICHTING-CARLSEN

b. Flensburg 1852, d. Hellebæk 1903

Summer day at Bellevue. Two women reading and sewing at a set table in a pavilion. Signed and dated S. Carlsen Bellevy[?] 88. Oil on canvas. 25 x 39 cm.

Presumably exhibited or a preparatory work for a painting exhibited at Charlottenborg in 1889, no. 500, titled "Ved Bellevue Strandpavillon. Sommerdag" (At Bellevue Beach Pavilion. Summer day).

Provenance: Bruun Rasmussen auction 526, 1898 no. 60, ill. p. 52. DKK 40,000–50,000 / € 5,350–6,700



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L. A. RING

b. Ring 1854, d. Roskilde 1933

"Johanne. Siddende hel figur". Johanne. Seated full figure. Signed and dated L.A. Ring 84. Oil on canvas. 32 x 27 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 38 (here with the dimensions 23 x 31 cm).

Literature: Peter Hertz, "L. A. Ring 1854–1933", 1934, mentioned and ill. p. 130. "Kunst i Privateje", 1945, vol. III, mentioned and ill. p. 295.

Here Herman Madsen writes the following about the collection of director Bech and the present painting (in Danish):

"In terms of sheer numbers, Director Bech's Collection of Danish Painting is not particularly large, but what it may lack in size, it more than makes up for in the exquisite quality of the individual works."[...]One artist especially well represented in the collection is L. A. Ring. Notably, there is the small painting of 'Johanne', the daughter from a farm in the tiny village of Raagelund near Odense, where Ring found refuge during a critical period in his life."

Henrik Wivel, "L. A. Ring. Det glasklare hjerte", 2020, mentioned and ill. p. 38.

Here Wivel writes the following about the present painting (in Danish):

"In an interior with Lars Ebbesen's eldest daughter, 'Portrait of Johanne. Rågelund' 1884, both Ring's painting style and sharply cut composition of the young, well-dressed girl bear witness to works by Manet, Edgar Degas and, looking ahead, Pierre Bonnard. In this way, Ring's works from Rågelund differ in some respects from his more overtly social realist subjects that he painted in South Zealand and outside the established social classes of Copenhagen in the mid-1880s."

Provenance: Farmer Lars Ebbesen, Rågelund (1910). Merchant S. Iversen (1919). Shipbuilder R. Møller, Fåborg (1933). Director L. Bech, Odense (1945).

This painting's first owner — Lars Ebbesen (1852–1927), a farmer and father of the portrayed Johanne — became a close friend of L. A. Ring and played a significant role in both his artistic development and political engagement.

Henrik Wivel writes among other things the following about Lars Ebbesen in "L. A. Ring. Det glasklare hjerte" (in Danish):

"In the summer of 1883, H. A. Brendekilde began visiting the Funen farmer Lars Ebbesen in Rågelund outside Odense. Lars Ebbesen belonged to the first generation of farmers who, through the Grundtvigian movement and the newly self-assured political party Left [Venstre], had secured a prosperous operation at his farm Petersminde. He was active in local politics and involved in the local rifle association,



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aligning himself with the political opposition to J.B.S. Estrup's authoritarian Right [Højre] government. Inspired by the folk high school movement, Lars Ebbesen invited young artists to stay at his farm and shared with them not only political views and Grundtvigian Christianity, but also his family life. Petersminde became a kind of small colony for young artists, among them the Funen painters H. P. Clausen, Søren Lund, and Julius Paulsen. When Brendekilde arrived in 1883, he generously invited Ring to join him. Ring spent extended periods at Lars Ebbesen's farm in 1883, 1884, and 1885 — sometimes with Brendekilde, other times alone. Ebbesen became a close friend to Ring, and the two remained in contact, regularly visiting one another until Ebbesen's death in 1927." (pp. 34-35).

During his various stays at Petersminde, Ring painted portraits of Lars Ebbesen and his family, often giving the works to them as gifts — such as the portrait of the daughter, Johanne, seen here.

DKK 40,000–60,000 / € 5,350–8,050



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H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Spring day in the village. The kitten is presented to grandmother. Signed H.A. Brendekilde. Oil on canvas. 53 x 69 cm.

DKK 50,000–60,000 / € 6,700–8,050

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H. A. BRENDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

Outside a farmhouse, the neighbour comes to visit. Early summer with flowering fruit tree, tulips, bleeding hearts and peonies. Signed and dated H.A. Brendekilde 25. Oil on canvas. 53 x 72 cm.

Provenance: Bruun Rasmussen auction 210, 1967 no. 29, ill. p. 15. Bruun Rasmussen auction 899, 2020 no. 93.

DKK 30,000–40,000 / € 4,000–5,350



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L. A. RING

b. Ring 1854, d. Roskilde 1933

Early spring. Road through Baldersbrønde. On the left the village pond. Signed and dated L.A. Ring 1911. Oil on canvas. 45 x 71 cm. DKK 100,000–150,000 / € 13,500–20,000



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I. T. HANSEN

b. Randers 1848, d. s.p. 1912

View from Pompeii. Signed and dated I.T. Hansen Pompei 1884 Casa di Marte é Venere. Oil on canvas. 31 x 22 cm.

Provenance: Bruun Rasmussen auction 435, 1982 no. 53.

DKK 20,000–25,000 / € 2,700–3,350

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CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

"En hvilende Italiener". A resting Italian. Unsigned. Oil on canvas. 38 x 48 cm.

On the stretcher a label with the following inscription (in Danish): "The present painting by Professor Carl Bloch I, the undersigned, declare to have purchased from Emil Bloch, Director of the National Gallery of Denmark or one of the Professor's other brothers. Copenhagen, November 11, 1913. H.H. Rasmussen".

Exhibited: Charlottenborg, "Udstilling af dansk kunst fra Italien", 1909 no. 463.

Provenance: Bookbinder H.H. Rasmussen (1909). His auction at Charlottenborg November 1913 no. 5. Margrethe Jacobsen, her auction Bruun Rasmussen 141, 1962 no. 374.

DKK 40,000–50,000 / € 5,350–6,700



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P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Evening landscape by the antique theatre in Taormina with a view of Etna and the gulf. Signed and dated S. K. Taormina Jan. 1901. Oil on panel. 32 x 43 cm.

Krøyer painted the ancient theatre several times during his stay in Taormina, Sicily, from January to May 1901.

Provenance: Løveapoteket in Odense by pharmacist Peter Johansen de Neergaard and Christiane Charlotte de Neergaard; their daughter Bodil Vibeke Neergaard Preetzmann, Aunsbjerg Manor; thence by descent until today.

DKK 125,000–150,000 / € 16,500–20,000



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P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Skudte harer". Hares. 1898. Study for "Skagens jægere" (The Skagen Hunters). Signed S. Krøyer. Oil on canvas. 48 x 79 cm.

The present painting is a preparatory work for Krøyer's larger painting "Skagens jægere" (The Skagen Hunters) from 1898, which measures 145 x 255 cm and is located at ARoS, Aarhus Art Museum (Inv. No. 88).

H. Chr. Christensen, A Catalogue Raisonné of the Works of P. S. Krøyer, 1923, no. 618.

Exhibited: Kunstforeningen, "P. S. Krøyer 1851-1909", Charlottenborg, 1910 nr. 264.

Provenance: The artist's estate auction, Charlottenborg 1910 no. 162. Managing director Ole Olsen (1923). Bruun Rasmussen auction 640, 1997 no. 210, ill. p. 65. Bruun Rasmussen auction 712, 2002 no. 1482, ill. p. 58. Bruun Rasmussen auction 915, 2023 no. 145, ill. p. 79. DKK 150,000–200,000 / € 20,000–27,000



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P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

On the beach, Stenbjerg. 1889. Unsigned. Oil on canvas. 28 x 46 cm.

H. Chr. Christensen, *A Catalogue Raisonné of the Works of P. S. Krøyer*, 1923, no. 556.

Exhibited: Kunstforeningen, "P. S. Krøyer 1851–1909", Charlottenborg, 1910 no. 245.

Provenance: P. S. Krøyer's estate auction 1910 no. 148, sold for DKK 500. Sold at auction at Den Frie Udstilling, 26 February 1918, no. 45, here acquired by merchant S. Espersen. Bruun Rasmussen auction 618, 1996 no. 79, ill. p. 43. Bruun Rasmussen auction 915, 2023 no. 106, ill. s. 21.

We thank The Art Museums of Skagen for the following information: H. Chr. Christensen has been wrong about the dating of the present painting (Catalogued under the year 1895). The painting was carried out during Marie and P.S. Krøyer's honeymoon to Stenbjerg 1889 and several similar paintings are known from the same trip. Krøyer's painting of Marie sitting on the beach painting is probably the best known (The Art Museums of Skagen, Inv. No. 1712).

DKK 200,000–300,000 / € 27,000–40,000



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MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

Fishermen mending their nets on the beach on a summer day. Skagen. Signed. M. A. Oil on canvas. 27 x 40 cm.

DKK 40,000–50,000 / € 5,350–6,700



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MICHAEL ANCHER

b. Bornholm 1849, d. Skagen 1927

“Kaptajn Hart ved Rattet i Snestorm”. Captain Hart at the helm in a snowstorm. Signed and dated Mich. Ancher 14. Oil on canvas. 91 × 81 cm.

Exhibited: Kunstforeningens mindeudstilling (memorial exhibition) for Michael Ancher, Charlottenborg, 1928 nr. 104.

Provenance: Bruun Rasmussen auction 861, 2015 no. 88, ill. p. 100.

DKK 150,000–200,000 / € 20,000–27,000



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LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

"Trankogning på Jyllands vestkyst". Train oil boiling on the west coast of Jutland. Signed and dated L. T. 81. Oil on canvas. 50 x 69 cm.

The painting is a study for a painting at The Art Museums of Skagen (Inv. No. 1143) and no. 196 in Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990.

In the summer of 1879, Laurits Tuxen went to Jutland and visited Nymindegab, a small fishing village north west of Varde. Here, he became captivated by the life surrounding the fishing activities during the early months of the year, when the fish were brought ashore and processed by the local fishing community.

In a letter to his parents dated June 25, he writes, among other things, about the train oil boiling (in Danish): "It is a custom that in the last days before departure train oil is boiled from all the cod livers, and this is the girls' business, as well as their profit. Up on a dune a fireplace is set up, on which 4 - 5 large pots are placed. A strong old woman stood at the helm, while young girls carried out the orders; The surroundings and the heavy smoke made it very picturesque, and I spent the whole day painting". (Laurits Tuxen, "En Malers Arbejde gennem Tyve Aar fortalt af ham selv", 1928 p. 266).

This particular atmosphere is also present in the current painting, executed in 1881, during Tuxen's return to Nymindegab. Once again captivated by the subject of train oil boiling, he produced this work along with several others exploring the daily labours of the local fishermen.

DKK 30,000–40,000 / € 4,000–5,350



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LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

"Siddende model". A seated model. Signed and dated L. T. 23/11 11. Oil on canvas. 34 x 47 cm.

Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, no. 872. DKK 30,000–40,000 / € 4,000–5,350



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HARALD SLOTT-MØLLER

b. Copenhagen 1864, d. s.p. 1937

Self-portrait. Study. C. 1923. Signed Harald Slott-Møller. Oil on canvas. 59 x 36 cm.

In 1922, Harald Slott-Møller received a request from the Italian Ministry of Education to donate a self-portrait to the Galleria degli Uffizi in Florence. The present painting is a study for this portrait (Inv. No. 8484 at the Galleria degli Uffizi). The reason for the commission was Slott-Møller's connection to Italy and interest in Italian art. The Uffizi already owned self-portraits by the Danish artists Carl Bloch (1834-1890), Otto Bache (1839-1927), P.S. Krøyer (1851-1909) and Vilhelm Hammershøi (1864-1916).

In "Harald Slott-Møller - Erindring og Værk", 2025, art historian Anne Christiansen describes the finished self-portrait as follows (in Danish): "Slott-Møller has depicted himself as a tall, slender and thoughtful man in midlife; he is dressed in a noble, dark suit and stands in front of a brick wall partly covered with virginia creeper with blue grapes. Brick production was invented in Northern Italy in the Middle Ages and was soon imitated in Denmark; at about the same time, wine began to be grown here, which was done in greenhouses and up south-facing walls. Bricks and virginia creeper thus refer to the Danish artist's great love for and attachment to Italy. Many painters chose to portray themselves with a brush and/or palette, but Slott-Møller did something else. He focused on (the mirror image of) his painting hand. It seems very light and large, as it rests on the dark cloth on his chest and grasps the gold chain he wears around his neck. It is the watch chain that Agnes gave him for his 50th birthday in 1914, a chain that he had long wanted. In this discreet way, Harald included his wife in the self-portrait; she was also his great love and unwavering support throughout their marriage. [...]" (p. 309).

DKK 30,000–50,000 / € 4,000–6,700





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P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Skagens Sønderstrand. Maanen spejler sig i Havet. Hvide Skyer i Baggrunden". Skagen Beach. The moon is reflected in the sea. White clouds in the background. 1909. Unsigned. Oil on canvas. 41 x 66 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 788.

Provenance: The artist's estate auction 1910 no. 204, stamp from here on the reverse of the canvas. Supreme Court attorney C.L. David (1923).

Supreme Court attorney Christian Ludvig Julian David (1878–1960) was an art collector and the founder of the David Collection, which today is a museum of art in the heart of Copenhagen, housing one of the finest collections of Islamic art in the Western world.

DKK 400,000–600,000 / € 53,500–80,500



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P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

An iron forge. Light study for "Fra Burmeister & Wains Jernstøberi" (From Burmeister & Wain's Iron Foundry). 1885. Unsigned. Oil on panel. 22 x 31 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 340.

Exhibited: Kunstforeningen, "P. S. Krøyer 1851–1909", 1910 no. 141.

Provenance: P.S. Krøyer's estate auction 1910 no. 92. Printer and art historian Dr. Phil Frederik Gotschalk Knudtzon (1843-1917), his estate auction, 13 February 1918, no. 8, here acquired by merchant S. Burmeister. Bruun Rasmussen auction 522, 1989 no. 659.

The present painting is a light study for "Fra Burmeister & Wains Jernstøberi" (From Burmeister & Wains Iron Foundry) (no. 343 in H. Chr. Christensen's catalogue raisonné). This painting - also from 1885 - is located at the National Gallery of Denmark (Inv. No. KMS3605) and measures 144 x 194 cm. In 1884, the founder of the company Burmeister and Wain Carl Christian Burmeister commissioned the painting from Krøyer, and in 1885, it was exhibited at Charlottenborg's Spring Exhibition, where it received great praise for its social realistic motif. With its glimpse into the workflow of an iron foundry, the painting became a portrait of the modern industry of the time. Krøyer made several studies for the finished work, in which he experimented with the composition and studied the light. In the present study, he has focused on the light from the embers of the molten iron, which is painted with coarse and pastose brush strokes, which give a very special materiality to the painting. DKK 200,000–300,000 / € 27,000–40,000



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P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

A small street in Sora. 1880. Signed S. K. Oil on canvas. 40 x 26 cm.

Exhibited: The Skovgaard Museum/The Hirschsprung Collection/Lillehammer Kunstmuseum, "In the Light of Italy. A Danish-Norwegian Artist Community 1879-1886", 2016, no. 10. Ill. in catalogue p. 24, fig. 18.

Provenance: Bruun Rasmussen Vejle auction 102, 2005 no. 33 (here erroneously described as "Torello 1890"). Christie's, "Old Masters & 19th Century Art", 2015 no. 226.

Krøyer arrived in Sora on 1 May 1880 and, apart from a brief trip to Turin and Paris in June, remained there until mid-October. His stay would prove to be of great artistic significance. He once again immersed himself in open-air painting, creating the large-scale work "Italienske Markarbejdere. Abruzzerne" (Italian Field Workers. The Abruzzi) (Art museum Brandts, Odense), with the dimensions 124 x 186 cm, out in the open air, and not least the famous "Italienske landsbyhattemagere. Sora" (Italian Village Hatters. Sora) (The Hirschsprung Collection), which received glowing praise from French critics when exhibited at the Paris Salon in 1881, and helped establish Krøyer's international reputation. In Denmark, however, the painting was met with a far more lukewarm reception — in particular, the hatmaker's sweat-dripping nose provoked outrage, and many reviewers went so far as to call the subject 'repulsive'.

In between his major exhibition pieces, Krøyer also found time to produce a number of small oil sketches, serving as snapshots of the place and everyday life in Sora. Among them is the present work, depicting a narrow, shadowy alley in the town, where Krøyer explores the contrasts between light and shade within the characteristic architecture of the Italian village — and in the transition between interior and exterior space.

DKK 80,000–100,000 / € 10,500–13,500



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VIGGO JOHANSEN

b. Copenhagen 1851, d. s.p. 1935

Interior with the artist's wife Martha (1861-1929) sewing by lamplight. Signed and dated V. Johansen 1906. Oil on canvas. 49 x 47 cm.

Provenance: The artist's estate auction, part II, Winkel & Magnussen 199, 1936 no. 75, on the reverse of the canvas a stamp from here.

DKK 25,000–30,000 / € 3,350–4,000

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VIGGO JOHANSEN

b. Copenhagen 1851, d. s.p. 1935

An Evening Party in the Artist's Home. Study. Signed and dated Viggo Johansen 1898. Oil on canvas. 64 x 99 cm.

Exhibited: Kunstforeningen, "Udstilling af Arbejder af Viggo Johansen i Anledning af hans 80-aarige Fødselsdag", 1931 no. 143.

Provenance: Merchant Axel Parnow (1931). Bruun Rasmussen auction 435, 1982 no. 74, ill. p. 77.

The present painting is a study for the painting "Aftenselskab i mit hjem" (An Evening Party in the Artist's Home), which is owned by The National Gallery of Denmark (Inv. No. KMS1632).



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The people in the painting are, from the left: doctor and professor Julius Petersen (1840-1912), the artist Valdemar Irminger (1850-1938), merchant Oscar Wandel (1845-1925), art historian and artist Karl Madsen (1855-1938), artist Mathilde Koch (1834-1922), artist Vilhelm Hammershøi (1864-1916), artist Elisabeth Wandel (1845-1924), philosopher Harald Høffding (1843-1931), actress Ane Grethe Anthonsen (1855-1930), Thora Madsen (1858-1929), the artist's wife Martha Johansen (1861-1929) and Vilhelm Hammershøi's wife Ida Hammershøi (1869-1949).

"Aftenselskab i mit hjem" is one of several paintings that Viggo Johansen painted, depicting the artist's friends and acquaintances gathered together.

Elisabeth Fabritius writes about these (in Danish):

"It was Johansen's ability not only to reproduce a credible depiction of a scene from reality, but to infuse this scene with life, as if one could feel the life, hear the voices, be drawn into this community, that was the great strength of these motifs and what made them so unique. No one but Johansen could depict this lived life so intimately, make the viewer feel so much inside an artist's home, so much as part of his circle of friends. The great strength and originality of Johansen's friendship paintings is that they are captivating depictions of life. At the same time, they provide us a portrait gallery of the cultural class's network in Copenhagen at the end of the 19th century." (Elisabeth Fabritius, "Netværksbilleder" in the exhibition catalogue "Hos mig - Skagensmaleren Viggo Johansen", The Hirschsprung Collection, Ribe Art Museum & The Art Museums of Skagen, 2025-26, pp. 111-115).

DKK 25,000–30,000 / € 3,350–4,000



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SIGURD SWANE

b. Copenhagen 1879, d. Plejerup 1973

Interior with a girl standing in a doorway with her back turned. Signed S. Swane.
Oil on canvas. 51 x 45 cm.

Exhibited: Connaught Brown, "Aspects of Post Impressionism", 1985 no. 22.

DKK 75,000–100,000 / € 10,000–13,500



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CARL HOLLSØE

b. Aarhus 1863, d. Asserbo 1935

Interior with a back turned woman. Signed C. Holsøe. Oil on panel. 59 x 52 cm.

DKK 150,000–200,000 / € 20,000–27,000



290

VILHELM HAMMERSHØI

b. Copenhagen 1864, d. s.p. 1916

"Job". The Suffering Man. Study. 1887. Unsigned. Oil on canvas laid on panel. 60 x 40 cm.

Susanne Meyer-Abich, A Catalogue Raisonné of Vilhelm Hammershøi's Works in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 51.

Annette Rosenvold Hvidt and Gertrud Oelsner, "Vilhelm Hammershøi, på sporet af det åbne billede", 2018, alphabetical list and chronological list of works, p. 559 and p. 562.

Literature: Annette Rosenvold Hvidt and Gertrud Oelsner, "Vilhelm Hammershøi, på sporet af det åbne billede", 2018, mentioned p. 174 and ill. p. 175. Camilla Klitgaard Laursen, "Som et suk i natten. Vilhelm Hammershøis mørke mesterværk", in Periskop no. 25, 2021, pp. 120-137, discussed pp. 130-131 and ill. p. 131.

Provenance: Bruun Rasmussen auction 801, 2009 no. 108. Collection of the artist Peter Brandes.

The painting has until recently been deposited at the Hirschsprung Collection.

Between 1885 and 1890, Vilhelm Hammershøi painted four figure compositions which, according to art historian Poul Vad, are key works in his early oeuvre and essential to understanding his artistic development.

As Vad writes in "Hammershøi. Værk og liv" (1988), Hammershøi repeatedly confronted the same pictorial challenge in these works – a seated figure, almost life-sized – yet each time approached it with a new motif and a distinct artistic intent. Each painting represents a significant artistic undertaking and an attempt to push the boundaries of his artistic capabilities. (p. 33).



Portrait of a Young Girl. 1885.
Photo: The Hirschsprung
Collection.



Job. 1887.
Photo: The Hirschsprung
Collection.



Seated female nude. 1889.
Photo: The National Gallery of
Denmark.



Portrait of a Young Girl. 1890.
Photo: The National Gallery of
Denmark.

The four works include his debut painting *Portrait of a Young Girl* (1885, The Hirschsprung Collection), *Job* (1887, The Hirschsprung Collection), *Female Nude* (1889, The National Gallery of Denmark, Inv. No. KMS3766), and *Portrait of a Young Girl* (Ida Ilsted) (1890, The National Gallery of Denmark, Inv. No. KMS8578).

The painting *Job* from 1887 – for which this oil study is a preparatory work – is today in the collection of the Hirschsprung Collection. Already at its first public showing in 1888, the work was criticised for its darkness, and over time, the figure has become almost completely obscured. This oil study, along with a drawing in private collection, now stands as one of the most important surviving testaments to the original painting.

The study depicts a nude man sitting upright on what appears to be a bed or a stone surface in a bare, darkened room. The figure is slightly rotated in relation to the picture plane. His right arm is raised at a right angle, with hand and fingers extended directly forward. The left arm follows the line of the torso and continues down along the thigh. A shadow casts the abdomen and groin area into deep darkness. Unlike the final painting, light enters from the right, illuminating the left side of the face while the right side recedes into shadow. The simple composition, the dark background, and the muted palette create an atmosphere of introspective pain and stoic calm.

“Vilhelm never intended it to be a biblical painting; but as it needed a title for the catalogue, he chose the name ‘Job’ as the best designation for a suffering human being.”

— Frederikke Hammershøi (1838–1914)

So wrote the artist’s mother in her scrapbook, in which she meticulously documented her son’s artistic career from his debut in 1885 until her death in 1914. Her remark makes it clear that Hammershøi was not attempting to depict the biblical figure of Job, but rather to express a universal human suffering – conveyed through form, space, surface and light.

Job stands as one of the most enigmatic and radical works in Danish art history – or as the art historian Karl Madsen (1855–1938) put it (in Danish):

“The strangest painting ever created in our proper little country.”

DKK 1,500,000–2,000,000 / € 200,000–270,000





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VILHELM HAMMERSHØI

b. Copenhagen 1864, d. s.p. 1916

"Stående kvinde". Standing Woman. 1893. Unsigned. Verso inscribed and authenticated by Ida Hammershøi: "malet af Vilhelm Hammershøi, attesteres af Ida Hammershøi". Oil on canvas laid on canvas. 42 x 27 cm.

Susanne Meyer-Abich, A Catalogue Raisonné of the Works of Vilhelm Hammershøi in "Vilhelm Hammershøi: Das Malerische Werk", 1995, no. 121.

Litteratur: Poul Vad, "Hammershøi - Værk og liv", 1988, mentioned and ill. p. 117.

Provenance: Sotheby's London, March 20 1985, no. 201. Kunsthallen auction 440, 1994 no. 58, ill. p. 57, where purchased by the present owner.

The present painting is a preparatory study for Vilhelm Hammershøi's major masterpiece "Artemis" from 1893–94, which was acquired by the National Gallery of Denmark at the artist's estate auction in 1916 (Inv. No. KMS3358).

Like "Job", "Artemis" is one of Hammershøi's most enigmatic works. And, as with "Job" and many of his other paintings, it caused a stir when first exhibited at Den Frie Udstilling (the Free Exhibition) in 1894. While some viewers were provoked by its ambiguity, others were deeply moved by its mysterious and complex beauty.

The art historian Emil Hannover (1864–1923) captured this striking duality in his review in Politiken on 4 May 1894 (in Danish):

"It is exceedingly difficult to explain why this painting, which seems to have been dreamt into being as pure beauty, exerts such a captivating emotional effect, even though the eye can only partly accept its form as truly beautiful..."

"Artemis" marks the first time the artist worked on such a monumental scale — the painting measures 193 × 251.5 cm — and the first time he depicted multiple figures at life size.

"...as if in one tremendous leap, he moved from the seated figure and the 'Egyptian pose' to the large, upright and walking figure; and for the first time, he painted a free composition from imagination, symbolic in character." (Vad, p. 117).



Artemis. 1893/94.
Photo: The National Gallery of Denmark.

With "Artemis", Hammershøi makes a decisive leap from the seated figure — known, for example, from the painting "Job" from 1887 — to standing figures in a grand and complex composition at the beginning of the 1890s.

One could say that with his work "A Greek Relief, Louvre" from 1891 (Ny Carlsberg Glyptotek), Hammershøi was preparing the ground for "Artemis". According to Vad, the same can be said of a sketch depicting a three-part figure composition, painted on the reverse of a landscape — probably in the early 1890s:

"The three figures in the central panel, which possess a quite different sculptural authority than the strange beings in the "Artemis" painting, appear as paraphrases of Greek sculpture from the Classical period... They evoke memories of works by Polykleitos or from the Temple of Zeus at Olympia. As for the two light and graceful female figures on the wings, they possess a kind of uninhibited, erotic radiance (among other things, their hair hangs loose and unbound), which one searches for in vain in "Artemis" — and indeed in Hammershøi's work as a whole." (Vad, p. 117).

It is in this context that Standing Woman should be understood. Vad mentions the work as one of two small studies previously regarded as direct preparatory studies for "Artemis", but which are more likely related to the aforementioned tripartite sketch. In other words, it is not a direct study for "Artemis", but rather an important step in the process that ultimately led to the masterpiece.

The woman is depicted with her right arm raised and standing in a frontal, upright pose that evokes associations with classical sculpture. The slender body, the loose, hanging hair, and the angular nudity create a subdued erotic presence, while still maintaining a sense of classical detachment. As in "Artemis", Hammershøi was likely not working from a model, but instead formed the figure freely from his imagination.

Standing Woman demonstrates how Hammershøi experimented with composition and form as part of the process leading up to "Artemis", and as such, it is a key work in understanding how his artistic development during this important, exploratory period in the late 1880s and early 1890s.

DKK 800,000–1,000,000 / € 105,000–135,000





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KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

“Donatello's Bronze-Rytterstatue af Kondottieren Erasmus Gattamelata i Padova. Statuen er helt grønt patineret, set fra højre side op mod en dyb blå Luft”. Donatello's equestrian statue of condottiere Gattamelata in Padua. The statue is completely green patinated, seen from the right side towards a deep blue sky. Signed with monogram and dated 1910. Oil on canvas. 59 x 53 cm. Period gilt carved frame designed by Th. Bindesbøll.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 642.

Sophus Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 1034, ill. p. 470, mentioned p. 442.

Provenance: The collection of office manager H. Chr. Christensen (1913). Manufacturer Einar A. Christensen (1917, 1942). Bruun Rasmussen auction 879, 2018 no. 274, ill. p. 106.

Kristian Zahrtmann visited Padua in the spring 1910, here he painted three paintings. The two others with motifs from the Basilica Saint Anthony of Padua. The painting is mentioned in Sophus Danneskjold-Samsøe's catalogue raisonné (in Danish): "He lived in the shadow of the church of S. Antonio and it was around it that his work was concentrated. He painted a kneeling priest in front of the altar, and from 3/6-20/6 he made a painting of Donatello's "Gattamelata" in the square; the equestrian statue on its warmly glowing plinth is shaped in luminous green and brown-gold against a strong blue sky, shaped firmly and vividly with fresh and capricious brushwork." (p. 442).

DKK 60,000–80,000 / € 8,050–10,500



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KRISTIAN ZAHRTMANN

b. Rønne 1843, d. Copenhagen 1917

"En Byge. En ung Mand, set fra højre Side, sidder paa en Stentrappe imellem et Par Søjler og røger sin Shagpipe. Ved Siden af ham en Rejseflaske med Vin; bag ham en opslaaet Paraplui. Udenfor Søjlerne en Havegang, der driver af Væde. Tilhøjre i Billedet mod Baggrunden en Balustrade og vid Udsigt over det blaa Hav. Corfu". A rain shower. A young man, seen from the right, sits on a stone staircase between a pair of columns and smokes his shag pipe. Beside him a travel bottle of wine; behind him an open umbrella. Outside the columns a garden path, full of rain. To the right of the picture against the background a balustrade and a wide view of the blue sea. Corfu. Signed with monogram and dated 1889. Oil on canvas. 45 x 60 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1917, no. 347.

Sophus Danneskjold-Samsøe, A Catalogue Raisonné of the Works of Kristian Zahrtmann, 1942, no. 649.

Exhibited: Charlottenborg 1889 no. 626. Kunstforeningen, "Kr. Zahrtmann", 1907 no. 135.

Provenance: Hunting master of the court C.C.S. Count Danneskiold-Samsøe (1907). His widow, and the cousin of Zahrtmann, Countess Wanda Danneskiold-Samsøe née Zahrtmann. Their son Ove Count Danneskiold-Samsøe (1917). Winkel & Magnussen auction 76, 1930 no. 214, here sold as "Udsigt fra Kong Georgs Slot paa Corfu" (View from King George's Castle on Corfu).

In the winter of 1888-89, Zahrtmann stayed in Greece, including a few months on Corfu, together with his cousin Wanda Danneskiold-Samsøe's second-oldest son Ove Danneskiold-Samsøe. During the stay, he painted nine paintings, including the present one, for which Ove sat as a model.

DKK 60,000–80,000 / € 8,050–10,500



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PETER KORNBECK

b. Copenhagen 1837, d. s.p. 1894

"Forhallen til en Klosterkirke; Motivet fra et Kloster, beliggende ved Gardasøen." The porch of a monastery church; The motif from a monastery, situated on Lake Garda. In the background the city Malcesine, Italy. Signed and dated P. Kornbeck 1878. Oil on canvas. 113 x 150 cm.

Exhibited: Charlottenborg 1878 no. 134.

Provenance: A Danish manor house.

DKK 40,000–60,000 / € 5,350–8,050



295

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JANUS LA COUR

b. Ringkøbing 1837, d. Odder 1909

“En aftenstund ved Nemisøen”. An evening at Lake Nemi. Signed and dated J. la Cour Roma 1866. Oil on canvas. 103 x 131 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Janus la Cour, 1928, no. 156.

Exhibited: Charlottenborg 1866 no. 312.

Provenance: Mrs Kroll (1866).

Janus la Cour visited Italy for the first time in the years 1865 to 1867, and in his letters home, he has described how he often went for long walks in the vicinity of Rome - often to the Alban Hills - where this painting is from.

The Nivaagaard Collection is currently presenting a special exhibition dedicated to Janus la Cour. Titled "Janus la Cour. Silence", the exhibition highlights the artist's deep fascination with nature and the quiet, timeless landscapes that became his hallmark. The exhibition lasts until January 4 2026.

DKK 100,000–125,000 / € 13,500–16,500



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VILHELM KYHN

b. Copenhagen 1819, d. Frederiksberg 1903

Sunset over the lake Knudsø north of Ry. In the background the Himmelbjerg ridge. Signed and dated V. Kyhn 1883. Oil on canvas. 90 x 142 cm. DKK 60,000–80,000 / € 8,050–10,500

297
CARL NEUMANN

b. Copenhagen 1833, d. s.p. 1891

View of the Nile near Cairo. Signed and dated C. Neumann 1878. Oil on canvas. 90 x 168 cm.

Provenance: A Danish manor house.

In the years 1873–74, Carl Neumann travelled in Turkey, Cyprus, Syria and Egypt.

DKK 100,000–150,000 / € 13,500–20,000



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298
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Autumn day at a lake in Hillerød. Signed and dated P. Mønsted Hillerød 1915.
Oil on canvas. 121 x 190 cm.

Provenance: Bruun Rasmussen auction 336, 1975 no. 86, ill. p. 33. Bruun Rasmussen
auction 917, 2023 no. 571, ill. p. 159. DKK 350,000–400,000 / € 47,000–53,500



299

299

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

"Sommerdag i landsbyen Gershøj". Summer day in the village. Three ducks waddle past a goat and flowering lilacs. Signed and dated P. Mønsted Gershøj 1931. Oil on canvas. 50 x 70 cm.

Gershøj is a small village by Roskilde Fjord

DKK 40,000–50,000 / € 5,350–6,700



300

300

PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from a farmhouse. A man enjoys a pipe in the sun in the flowering front garden. Signed and dated P. Mønsted Brundby 1930. Oil on canvas. 40 x 61 cm.

Brundby is a village on Samsø.

DKK 30,000–40,000 / € 4,000–5,350



301

301
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Spring day with beeches at Sæby Å (stream). Signed and dated P. Mønsted 1898.
Oil on canvas. 35 × 58 cm.

Provenance: Bruun Rasmussen auction 836, 2012 no. 114.

DKK 60,000–80,000 / € 8,050–10,500



302

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FRITZ SYBERG

b. Faaborg 1862, d. Kerteminde 1939

View of Svanninge Bakker. Signed with monogram and dated 1899-1905. Oil on canvas. 77 x 100 cm.

For Fritz Syberg, the landscape around Svanninge was far more than just a place to set up his easel. The area offered gentle rolling hills, hedgerows, open fields, and undulating terrain, much of which is today hidden beneath dense woodland. For Syberg, Svanninge was also steeped in personal memories – a region that reached back to his childhood and youth, and which later took on special significance when he and Anna Syberg (1870-1914) settled there. Together, they not only created a home and a setting for family life, but also art of lasting value. Svanninge remained an inexhaustible source of inspiration and a natural starting point for Syberg's landscapes and figure paintings.

Exhibited: Presumably Charlottenborg, "Fritz Syberg Retrospektiv Udstilling", 1928 no. 51, here owned by fishmonger of the court H.K. Lou.

DKK 25,000–30,000 / € 3,350–4,000



303

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BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Allé ved Sofienberg, Rungsted". The avenue at Sophienberg, Rungsted. 1910. Signed B. Wegmann. Oil on cardboard. 34 x 42 cm.

Exhibited: Den Frie Udstillings Bygning, "Arbejder af Bertha Wegmann", March 1911 no. 172. Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926 no. 249.

Provenance: The composer P.E. Lange-Müller (1911). Bruun Rasmussen auction 925, 2025 no. 42.

Sophienberg castle at Rungsted Strandvej in Hørsholm, North Zealand, was owned by P.E. Lange-Müller (1850-1926) and his wife Ruth from 1897 to 1922, and in the Lange-Müller family's possession until 1986.

DKK 40,000–60,000 / € 5,350–8,050



304

304

BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

"Skovstammer". View from a forest. Signed and dated B. Wegmann 1894. Inscribed on the stretcher (in Danish): I have given this painting to Miss Alberti, Bertha Wegmann. Oil on canvas. 79 x 55 cm.

Exhibited: Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926, no. 152.

This is not the first time that Bertha Wegmann has dealt with the motif of tall, slender tree trunks in the forest. In "Young woman in a forest" (private collection) from 1885, a young woman is seen walking towards the distant light on a dark forest path surrounded by tall pine trunks, and in "A young girl in a forest (Toni Möller)" (The Hirschsprung Collection) a young girl is placed in the very foreground, surrounded by the tall, slender trees of the forest (both ill. in Gertrud Oelsner & Lene Bøgh Rønberg (eds.), "Bertha Wegmann", 2022, pp. 117 and 154). In the present painting there are no figures, only the path that leads deeper into the forest towards a dim delicate light.

Provenance: Sophie Alberti (1846–1947) known as a women's rights champion and she performed several important tasks for the cause - one of them as chairman of Kvindelig Læseforening (the Women's Reading Association) in the years 1891-1929. In this capacity, she erected a new building for the association, complete with a library, meeting rooms, a lecture hall, classrooms, a reading room, and a guest-house on the address 'Gammel Mønt 1' in Copenhagen. In 1913, Sophie Alberti had her portrait painted by Bertha Wegmann.

DKK 75,000–100,000 / € 10,000–13,500



305

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BERTHA WEGMANN

b. Soglio, Switzerland 1847, d. Copenhagen 1926

A young woman in a golden cornfield. Signed and dated B. Wegmann 1905. Oil on canvas. 90.5 x 68.5 cm.

Exhibited: Den Frie Udstillingsbygning, "Arbejder af Bertha Wegmann", March 1911, presumably no. 106 with the title "Kvinde i en Kornmark" (Woman in a cornfield), however listed under the year 1904. Charlottenborg, "Bertha Wegmanns Mindeudstilling", October 1926, presumably no. 194 with the title "Ung kvinde siddende foran en moden kornmark" (Young woman sitting in a ripe cornfield), however listed under the year 1904. Exhibition label from here on the reverse of the stretcher.

DKK 50,000–75,000 / € 6,700–10,000



306

306

P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

"Hedeparti ved Solnedgang". The moor at sunset. 1895. Signed S. K. Oil on canvas. 28 x 42 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of P.S. Krøyer, 1923, no. 558.

Provenance: The artist's estate auction 1910 no. 150. Kunsthallen auction 487, 1997 no. 220, ill. p. 63. DKK 150,000–200,000 / € 20,000–27,000



307

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P. S. KRØYER

b. Stavanger 1851, d. Skagen 1909

Summer evening with moonlight over the sea. In the foreground a paddling boy. Signed and dated S. K. 26. Juli 04. Oil on panel. 32 × 41 cm.

Provenance: Winkel & Magnussen auction 327, 1946 no. 33 with the title "Soppende Dreng. Skagen Strand. Maaneskin" (Paddling boy. Skagen Beach. Moonlight). Bruun Rasmussen auction 908, 2022 no. 21.

The blue hour or l'heure bleu, was Krøyer's speciality, and is one of the most important artistic elements that has contributed to the artist's and Skagen's world fame. The present painting is a very fine example of Krøyer's capability to paint that very special light phenomenon in Skagen.

DKK 500,000 / € 67,000



308

308
LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

View of the heath and Den tilsandede Kirke (the sand-covered church) in the background seen from Vesterby, Skagen. Signed and dated L. T. Skagen 10/9 02. Oil on canvas. 31 x 59 cm.

The lonely house in the foreground still exists, now as a small farm. The house is called "Fredensklit" and is located on Gl. Kirkesti in Skagen. The house was built in 1902 by farmer Peter L. Jørgensen, who had sold his property to Laurits Tuxen, the current Tuxen's villa. Fredensklit is located south of this.

DKK 25,000–30,000 / € 3,350–4,000



309

309
VIGGO JOHANSEN

b. Copenhagen 1851, d. s.p. 1935

A woman from Skagen shearing a sheep. Signed and dated Viggo Johansen Gl. Skagen 1910. Oil on canvas. 46 x 61 cm.

DKK 30,000–40,000 / € 4,000–5,350



310

310

LAURITS TUXEN

b. Copenhagen 1853, d. s.p. 1927

"Blæst ved Højen". Glimpse of sun on the sea at Gl. Skagen on a windy day. Signed with monogram and dated Højen 2/8 03. Oil on canvas. 38 x 58 cm.

In August-September 1903, Tuxen painted several paintings from different locations on Skagen Beach, all with exact dating. For example, "Grenen Strand" (Grenen Beach) 15/8 03, "Landskab med skyet himmel, Skagen" (Landscape with cloudy sky, Skagen) 20/8 03, "Sol med bølger, Skagen" (Sun with waves, Skagen) 22/8 03, and "Parti fra Skagen" (View from Skagen) 11/9 03. (Lise Svanholm, A Catalogue Raisonné of the Works of Laurits Tuxen, 1990, nos. 623 - 626).

DKK 60,000–80,000 / € 8,050–10,500



311

311
CHRISTEN DALSGAARD

b. Skive 1824, d. Sorø 1907

"Fortrolig Meddelelse i Skumringen". A confidential message in the twilight.
 Signed and dated Chr. Dalsgaard Sorø 1882. Oil on canvas. 58 x 47 cm.

Exhibited: Charlottenborg 1882 no. 64. Pieces of an exhibition label on the frame.

Provenance: Bruun Rasmussen auction 331, 1975 no. 32, ill. p. 17.

DKK 50,000–75,000 / € 6,700–10,000



312

312

CHRISTEN DALSGAARD

b. Skive 1824, d. Sorø 1907

"Desserten". The dessert. A well-attired young countryman presents an apple to his chosen one. Signed and dated Chr. Dalsgaard Sorø 1875. Oil on canvas. 90 x 72 cm.

Exhibited: Charlottenborg 1875 no. 50.

Provenance: Bought by Kunstforeningen (The Art Association) and was disposed of by lottery at Kunstforeningen in 1876. Here won by tailor M. Petersen. Mrs. A. Knap, Silkeborg (1945).

Literature: "Kunst i Privateje", vol. III, 1945, ill. and mentioned p. 358 (in Danish): "Mrs A. Knap's rather extensive collection consists of older Danish paintings, and a number of large and significant works lend it particular weight. Chief among them is Christen Dalsgaard's graceful genre painting "The Dessert". There is a sense of grandeur and vastness in the landscape, where two young country folk have just finished their meal and are now enjoying their dessert — an apple. Adam and Eve on the heath."

DKK 60,000–80,000 / € 8,050–10,500



313

313

CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

"En Munk, der plukker Høns". A monk plucking chickens. Signed and dated. Oil on panel. 54 x 39 cm.

Rikard Magnussen, *A Catalogue Raisonné of the Works of Carl Bloch*, 1931, no. 141, ill. p. 59. Britta Marie Wätzold, *A Catalogue Raisonné of the Works of Carl Bloch in:* Sidsel Maria Søndergaard et. al. (ed.), "Carl Bloch - 1834–1890", 2012, p. 310.

Exhibited: Charlottenborg 1870 no. 21. Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 163. Foreningen for National Kunst, "Fortegnelse over Arbejder af Carl Bloch", 1903 no. 68. Kunstforeningen, "Arbejder af Maleren Carl Bloch", 1921 no. 51.

Literature: Illustrated in Ch. A. Been, "Danmarks Malerkunst". *Små Kunstbøger* no. 9, ill. p. 27. Peter Nørgaard Larsen, "Kødets ulyst - Om kropsnære genremalerier" in Sidsel Maria Søndergaard et. al. (ed.), "Carl Bloch - 1834–1890", 2012, mentioned p. 128, ill. p. 129. Peter Nørgaard Larsen et al., "Carl Bloch - Forført", The National Gallery of Denmark, 2023, mentioned p. 73, ill. p. 70.

Provenance: Stockbroker Martin R. Henriques (1870, 1903). His estate auction at Charlottenborg 30 September 1912 no. 8. Manager Eduard Rée. His estate auction 16-18 October 1918 no. 8, ill. p. 6. Banking executive Ove Ringberg (1921). His estate auction Winkel & Magnussen 24, 1924 no. 619, ill. p. 17. Bruun Rasmussen auction 475, 1985 no. 24, ill. p. 21.

A woodcut by Franz Wilhelm Obermann (1830–1896) was made after the present painting.

DKK 60,000–80,000 / € 8,050–10,500



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CARL BLOCH

b. Copenhagen 1834, d. s.p. 1890

"En Munk, der har Tandpine". A monk with toothache. Signed and dated Carl Bloch 1871. Oil on panel. 37 x 27 cm.

Rikard Magnussen, A Catalogue Raisonné of the Works of Carl Bloch, 1931, no. 174, ill. p. 61. Britta Marie Wätzold, A Catalogue Raisonné of the Works of Carl Bloch in: Sidsel Maria Søndergaard et. al. (ed.), "Carl Bloch - 1834-1890", 2012, p. 311.

Exhibited: Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 168. Foreningen for National Kunst, "Fortegnelse over Arbejder af Carl Bloch", 1903 no. 76. Kunstforeningen, "Arbejder af Maleren Carl Bloch", 1921 no. 56. Foreningen for National Kunst, "Jubilæumsudstillingen", 1926 no. 33.

Provenance: Stockbroker Martin R. Henriques (1903). His estate auction at Charlottenborg 30 September 1912 no. 12. Maria Feodorovna (Dagmar of Denmark) (1921, 1926). Her estate auction at Hvidøre, 1929 no. 735, ill. p. 33. Bukowskis, "International Klassisk Kunst", September 1990 no. 16.

DKK 80,000-100,000 / € 10,500-13,500

315

L. A. RING

b. Ring 1854, d. Roskilde 1933

"Landsbygade. Slagteren sælger kød." Village street in Vinderød. The butcher sells meat. Signed and dated L.A. Ring 1899. Oil on canvas. 112 x 146 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 404.

Exhibited: Charlottenborg 1899, no. 342.

Provenance: Merchant P. C. Hansen (1910). Manufacturer Volmer Lind, Ikast (1945). Bruun Rasmussen auction 922, 2024 no. 118.

Literature: Peter Hertz, "L. A. Ring 1854–1933", 1934, mentioned p. 332 and ill. p. 323.

"Kunst i Privateje", 1945, vol. III, mentioned and ill. p. 363. Here Herman Madsen writes the following about the collection of Volmer Lind and the present painting (in Danish): "It is the considerable collection of works of Laurits Andersen Ring, which is the center of gravity in manufacturer Volmer Lind's collection. Here are good paintings from St. Jørgens Bjerg, spring light over the old sloping houses. But the main work is the large representation from 1899, "Village street in Vinderød, the butcher sells meat". The four years L. A. Ring spent in Frederiksværk was an artistic fruitful time. He had come to a new milieu and looked with fresh eyes at the new nature and the new people who surrounded him. His stay in Frederiksværk made his colour more light and soft. He often went out to the small village of Vinderød, which possessed precisely the landscape elements, the old houses and the old trees, that he liked to depict. Peter Hertz writes in his book about L. A. Ring that the landscape setting in the painting is painted in situ, while the butcher and his vehicle are inserted from a sketch he had done at the butcher's home by Arresø. It is a picture that shows the strength with which Ring could lure the painterly power of everyday life and give it artistically inspired form. This piece is a superb centerpiece in manufacturer Volmer Lind's Ring collection."

Ring moved in 1898 to Frederiksværk in the Northern part of Zealand and here he painted several very important works from the surrounding landscape at Roskilde Fjord, Arresø and from the nearby villages such as in the present work from the village of Vinderød.

DKK 200,000–300,000 / € 27,000–40,000



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CHRISTIAN KROHG

b. Vestre Aker 1852, d. Oslo 1925

An old woman knitting socks. Signed and dated C. Krohg 17. Oil on canvas. 79 x 62 cm.

The knitting woman appears in at least two other of Christian Krohg's works, including a similar version and an interior where the woman sits with a young woman reading a book.

DKK 40,000–50,000 / € 5,350–6,700



317

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JULIUS EXNER

b. Copenhagen 1825, d. s.p. 1910

Singing lessons in a school on Fanø. Signed and dated Exner 1898. Oil on canvas. 38 x 50 cm.

DKK 30,000–40,000 / € 4,000–5,350



318

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L. A. RING

b. Ring 1854, d. Roskilde 1933

"Stue med et grønmalet Bord, paa hvilket en aaben Tobaksdaase og en stor Æske Tændstikker. I Baggrunden en ældre, stærkt skægget Mand, der læser i Biblen. Figuren set en face". Living room with a green painted table, on which is an open tobacco box and a large box of matches. In the background an older, heavily bearded man reading the Bible. The figure seen en face. Signed and dated. Oil on canvas. 61 x 50 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L. A. Ring, 1910, no. 241.

Provenance: L.A. Ring auction at Charlottenborg 1893 no. 15. Jeweller Jacob Hertz (1910).

DKK 60,000–80,000 / € 8,050–10,500



319

319
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from Vesterbros Torv (Vesterbro Square) in Copenhagen with a man selling soft drinks to two girls. Signed Paul Fischer. Oil on panel. 20 x 25 cm.

DKK 50,000–60,000 / € 6,700–8,050

320
PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

View from the corner of Vester Boulevard (today H.C. Andersens Boulevard) and Christians Brygge towards Christians Brygge and the building Ny Christiansborg. Snowy weather. Signed Paul Fischer. Oil on panel. 24.5 x 32 cm.

Provenance: Bruun Rasmussen auction 703, 2001 no. 97, ill. p. 98. DKK 60,000–80,000 / € 8,050–10,500



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321

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PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

People on Vesterbrogade in front of the entrance to the Central Station, opposite the entrance to Tivoli. In the background Axelborg, the agricultural council building, which was built 1918-1921. 1920s. Signed Paul Fischer. Oil on panel. 36 x 59 cm.

The entrance to Tivoli was designed by Vilh. Dahlerup (1836-1907) in 1879 in a "light Persian style". A storm in the spring of 1879 demolished the previous entrance from 1843.

DKK 100,000-150,000 / € 13,500-20,000



322

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H. A. BREDEKILDE

b. Brændekilde 1857, d. Jyllinge 1942

"Farvel". Farewell. Signed and dated H.A. Brendekilde 83. Oil on canvas. 72.5 x 90.5 cm.

Exhibited: Charlottenborg, Den Nordiske Kunstudstilling i København (The Nordic Art Exhibition in Copenhagen), 1883 no. 362.

Literature: Anne Christiansen, "Brendekilde. Liv og værk", 2021, mentioned pp. 60-61. On page 61, a photograph of the artist's drawing of his painting is illustrated. Christiansen writes about the painting (in Danish): "Brendekilde himself provided a drawing of his painting Farewell to the catalogue of the Nordic Art Exhibition. Here, for the first time, he depicts one of his favorite scenes with a couple saying goodbye." (p. 60). "The scene is set in Brændekilde with the church and the grandparents' house in the background, while the artist used his mother and a few other villagers as models for the realistic depiction of a young woman saying goodbye to a young man, while her mother stands by as a chaperone. Similar episodes later appeared on Brendekilde's canvases. Break ups and farewells preoccupied many at the end of the 19th century, when Industrialism really took hold in Denmark. At that time, many young people left the countryside and went to the market towns to get an education or to look for work, while others took the big leap and emigrated to America. A farewell thus meant that it could be a long time before those who said goodbye saw each other again, if ever." (p. 61).

DKK 80,000–100,000 / € 10,500–13,500



323

323
PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

A snowy forest road with a woman collecting firewood at Raadvad on a sunny day.
 Signed and dated P. Mønsted Raadvad 1917. Oil on canvas. 55 x 83 cm.

DKK 40,000–50,000 / € 5,350–6,700



324

324 L. A. RING

b. Ring 1854, d. Roskilde 1933

“Mønsterbageriet”. The model bakery. Interior from Lorry Feilberg's bakery in Mikkil Bryggers Gade, Copenhagen. Signed and dated L.A. Ring 86. Oil on canvas. 55 × 47 cm.

H. Chr. Christensen, A Catalogue Raisonné of the Works of L.A. Ring, 1910, no. 84. Here with the title “Bagerinteriør fra Knabrostræde med arbejdende Svende” (Interior from a bakery in Knabrostræde with working journeymen).

Exhibited: Ordrupgaard, “L.A. Ring”, 1984 no. 21, mentioned p. 115 and ill. p. 34. Here with the title “Mønsterbageret” and the description (in Danish): “The painting depicts an interior from Lorry Feilberg's model bakery in Mikkil Bryggers Gade, Copenhagen.” (p. 115).

Literature: Peter Hertz, “Maleren L.A. Ring 1854–1933”, 1934, mentioned p. 177. Hertz also refers to the motif as from Knabrostræde.

Provenance: Kunsthallen auction 17. februar 1937 no. 117, ill. p. 19. Art dealer Axel Duckert (No. 3206).

DKK 80,000–100,000 / € 10,500–13,500



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PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A busy day on Øster Farimagsgade at Kommunehospitallet (the Municipal Hospital) in Copenhagen. Signed Poul Fischer. Oil on canvas. 72 x 69 cm.

Fischer's first name originally was Poul, but inspired by his travels to France, where he went for the first time in 1891, he changed it to the more French-like Paul.

DKK 200,000 / € 27,000



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PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

A young elegant woman and a maid shopping at the fishermen's wives on Gammel Strand, Copenhagen, in cloudy weather. C. 1920. Signed Paul Fischer. Oil on canvas. 57 x 74 cm.

The Fishermen's wives on Gammel Strand is a classic Paul Fischer motif that has also been frequently used by other Danish painters. The motif's popularity is undoubtedly due to the fact that the sharp-tongued fisherwomen at their locations in the heart of the city have been known to Copenhageners for centuries.

In his childhood memoirs, the philologist, Professor N.C.L. Abrahams (1798-1870), recounts the conditions on Gammel Strand around the year 1800 (in Danish): "The fishermen's wives were very noisy and unruly. To keep these Amazons under control, a pole was erected on the sidewalk by the canal, from which hung a neck iron on a chain; this was the so-called pillory and a couple of times we had the



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tragicomic sight of seeing one of these unruly ladies parading with the iron around her neck, with a guard on each side, and surrounded by a swarm of shouting and cheering boys." ("København før og nu - og aldrig", vol. 3, 1988, p. 369).

In this painting, the fishermen's wives appear to be quite peaceful. Sitting on their wooden stools in their characteristic costumes with white headdresses, they are ready to hand out fish to interested customers, here including an elegant young lady in a black coat and a young maid in a blue dress and white apron.

DKK 150,000–200,000 / € 20,000–27,000

327

PAUL FISCHER

b. Copenhagen 1860, d. Gentofte 1934

Winter day at Kgs. Nytorv, Copenhagen, seen from The Royal Theater towards Charlottenborg Palace and Bredgade. Signed Paul Fischer. Oil on canvas. 57 x 74 cm. DKK 175,000–200,000 / € 23,500–27,000



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PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

View from Svejbæk towards Borre Lake and heathery hills with cattle grazing.
 Signed and dated P. Mønsted Svejbæk 1912. Oil on canvas. 83 x 124 cm.

Provenance: Bruun Rasmussen auction 236, 1969 no. 169, ill. p. 27.

Borre Lake lies in the outskirts of the towns of Sejs and Svejbæk between Brassø
 and Julsø near Silkeborg. DKK 100,000–125,000 / € 13,500–16,500



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PEDER MØNSTED

b. Grenaa 1859, d. Fredensborg 1941

Spring day in the forest with a stream and deer in the clearing. Signed and dated P. Mønsted 1899. Oil on canvas. 48 x 80 cm.

Provenance: Bruun Rasmussen auction 383, 1978 no. 120, ill. p. 31.

DKK 150,000–200,000 / € 20,000–27,000



ADELSTEEN NORMANN (1848-1918)

Private Danish Collection

Eilert Adelsteen Normann was born in Vågøya in Norway, but moved to Düsseldorf, where he received his artistic education at the Kunstakademie Düsseldorf under the artist Eugen Dücker (1841-1916). In 1887, he moved to Berlin, where he lived the rest of his life, but he spent his summers in Balestrand in Norway. Although Adelsteen Normann lived and studied in Germany, he focused in his art on the magnificent Norwegian nature, and he became especially known for his coastal and fiord landscapes from northern and western Norway.

Adelsteen Normann gained international recognition during his lifetime and exhibited in Oslo, London, Berlin, Vienna, Düsseldorf, Munich and Paris. He is today represented in museums such as the Northern Norwegian Art Museum, the National Museum in Oslo, the Kulturhistorisches Museum Rostock, the Leeds Art Gallery and the Museum of Fine Arts, Boston.



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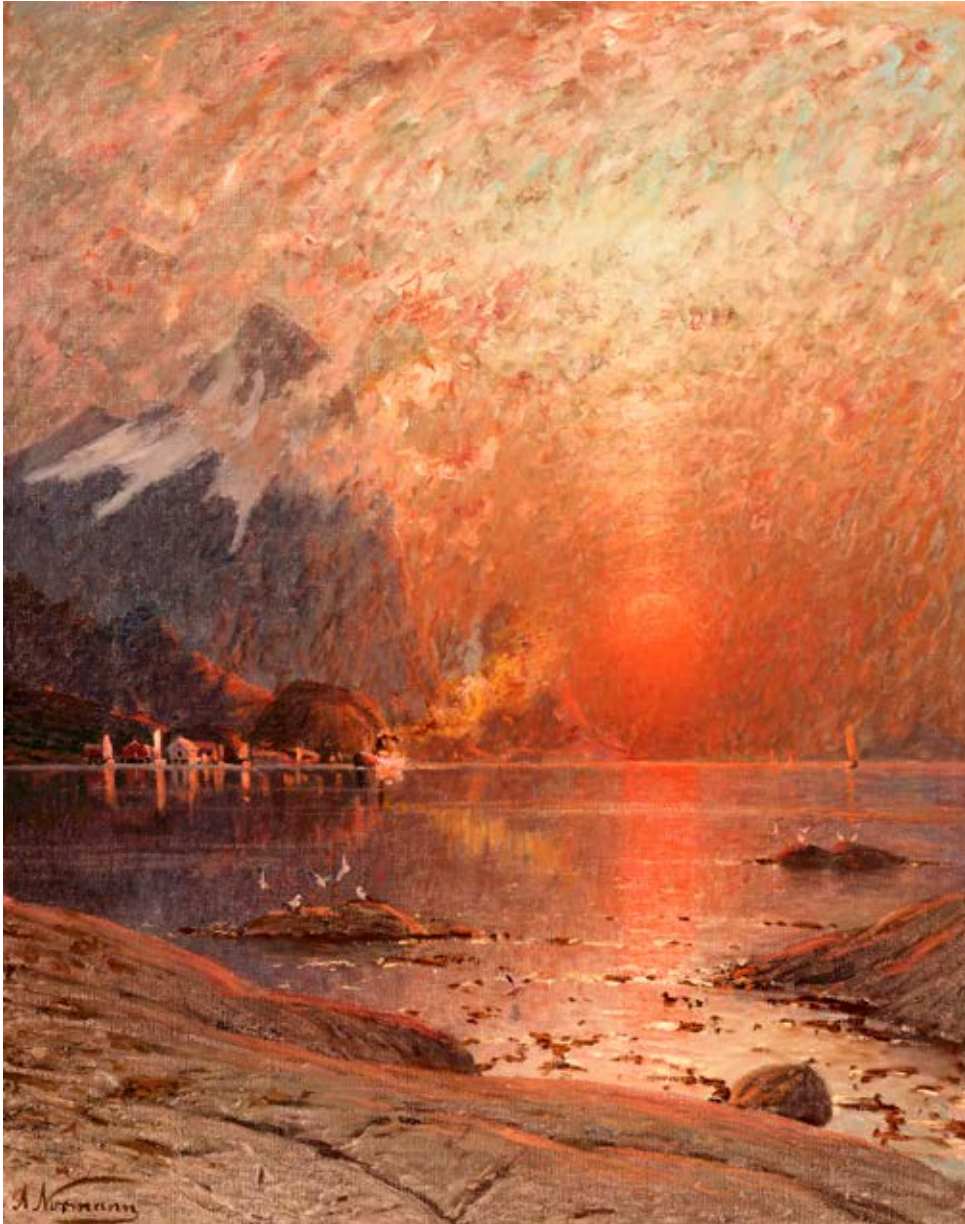
ADELSTEEN NORMANN

b. Vågøya 1848, d. Oslo 1918

View of a Norwegian fiord with snow-covered mountains, a rowing boat and steamboat. Signed A. Normann. Oil on canvas. 98 x 157 cm.

Provenance: Has been in the same Danish private collection since approx. 1900.

DKK 40,000–60,000 / € 5,350–8,050



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ADELSTEEN NORMANN

b. Vågåya 1848, d. Oslo 1918

View from a Norwegian fiord surrounded by mountains at sunset. Signed A. Normann. Oil on canvas. 96 x 76 cm.

Provenance: Has been in the same Danish private collection since approx. 1900. DKK 20,000–30,000 / € 2,700–4,000



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ADELSTEEN NORMANN

b. Vågøya 1848, d. Oslo 1918

View from a Norwegian fiord surrounded by mountains and a waterfall on a summer day. Signed A. Normann. Oil on canvas. 96 x 76 cm.

Provenance: Has been in the same Danish private collection since approx. 1900. DKK 20,000–30,000 / € 2,700–4,000



333

333
EDVARD BERGH

b. Stockholm 1828, d. s.p. 1880

View of a mountain lake with a family by a boat. Signed and dated E. Bergh 1878.
 Oil on canvas. 103 x 149 cm.

Pieces of an exhibiton label on the frame.

Provenance: A Danish manor house. DKK 20,000–30,000 / € 2,700–4,000

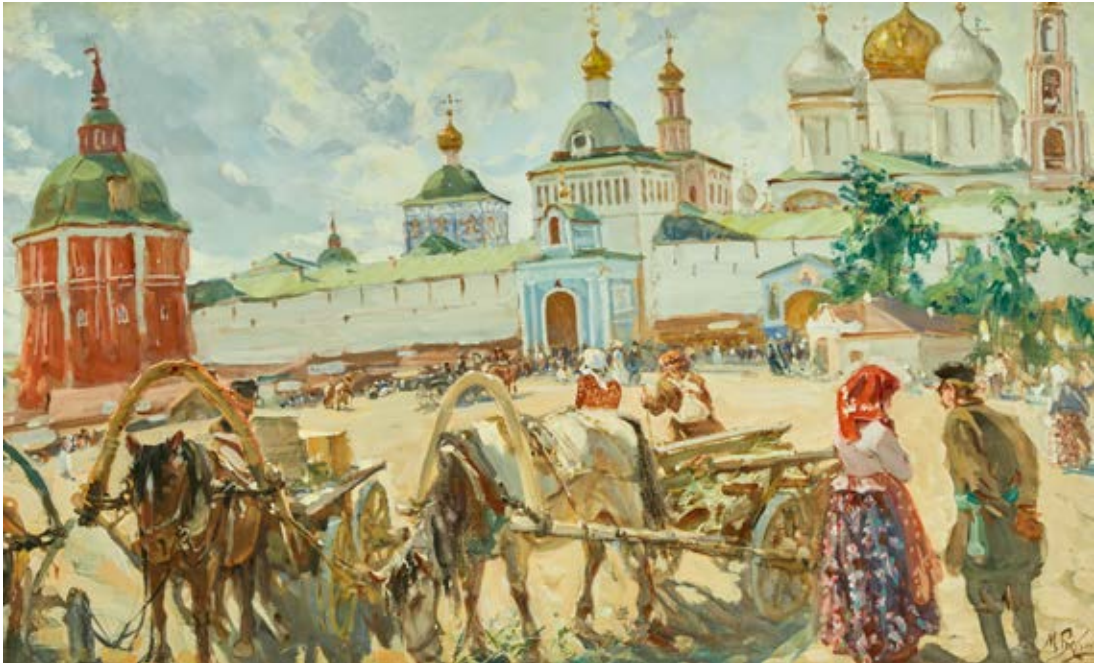
334
SERGEI ARSENIEVICH VINOGRADOV

b. Bolshie Soli, Kostromskaya Region 1869, d. Riga 1938

Three Russian futuristic city views, with e.g. statue, locomotive, churches, and factory buildings. One signed S. V., two signed S. Vinogradov (in Cyrillic). Oil on wood. 16 x 21 cm. each. (3).

Provenance: A Danish mansion. Acquired in the 1980s.
 DKK 60,000–80,000 / € 8,050–10,500





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MICHAIL VASILIEVICH BOSKIN

b. Korelovskchina, St. Petersburg region 1875, d. Zagorsk, Moscow region 1930

Street life at the Holy Trinity-St. Sergius Lavra at Sergiyev Posad outside Moscow. Signed M. Boskin (in Cyrillic). Gouache on cardboard. 52 x 86 cm.

Provenance: The Dane Alfred Schønebeck (b. Varde 1885, d. Copenhagen 1931) was employed at the Great Northern Telegraph Company in 1903. The year after, in 1904, he was stationed as a telegraphist from 1904 in Libau in Latvia, later in Kiachta in Siberia north of the Mongolian border and finally in Irkutsk near the Baikal Lake. From 1914 he was stationed in Gothenburg, Sweden, the same year he married the Swedishborn Gerda Schønebeck, née Rydemann (b. Tannåker 1886, d. Copenhagen 1980). In 1918, Alfred Schønebeck was promoted to office assistant at the head office in Copenhagen and in 1920 to senior clerk. The same year, he met with Maksim Litvinov, the Soviet Union's travelling ambassador, in Oslo to discuss the continued tasks of the Great Northern Telegraph Company in the former Russian Empire. In 1921 he became the company's new representative in Russia and moved to St. Petersburg. In 1923, the representation was moved to Moscow, which was not completely unknown to him, when he – while living in St. Petersburg – had already made several business trip to Moscow. His wife arrived in Moscow shortly after, where she now lived with her husband. He still visited St. Petersburg now and then on business trips, accompanied by his wife. While living in Russia, Alfred



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Schønebeck, but in particular his wife, went extensively to flea markets and auctions in Moscow and St. Petersburg, where they acquired Russian art and antiques. In 1929 Alfred Schønebeck was promoted to office manager at the head office in Copenhagen, and the couple moved to Denmark, bringing their Russian art and antiques with them. Alfred Schønebeck died already in 1931, while Gerda Schønebeck died almost 50 years later, 96 years old. She enjoyed telling her children and grandchildren about her life in Russia and the art and antiques she and her husband had acquired, among others in Tsarskoye Selo, St. Petersburg, or in Moscow. Thence by descent until today.

DKK 60,000–80,000 / € 8,050–10,500

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SERGEI ARSENIEVICH VINOGRADOV

b. Bolshie Soli, Kostromskaya Region 1869, d. Riga 1938

A Russian woman taking a break in the harvest work. Signed Sergei Vinogradov (in Cyrillic). Oil on panel. 32 x 41 cm.

Provenance: A Danish mansion. Acquired in the 1980s.

DKK 100,000–150,000 / € 13,500–20,000

337

JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

A pair of portraits of bookkeeper at Asiatisk Kompagni (Danish Asiatic Company) Christophe Battier (1733-1786) and his wife Anna Elisabeth Battier, née Storp (1755-1793). He is wearing a dark reddish brown jacket and is sitting at a table which is covered by a green cloth, on the table some books. She is wearing a brownish dress with lace at the elbows and a greyish-white cape. Her hair is put up and around her neck a black ribbon. She is holding a basket with roses in her hands. C. 1772. Both unsigned. Both oil on canvas. 78 x 62 cm each. Period frames. (2).

The artist's own repetitions of no. 117 and 118 in Ellen Poulsen, *A Catalogue Raisonné of the Works of Jens Juel*, 1991. She is dated 1771, he is dated 1772 and both are signed and they were exhibited in Kunstforeningen, "Jens Juel Udstillingen", 1909 nos. 20 and 21.

Anders Ravn Sørensen and Benjamin Asmussen, "Maleriets forbandelse, Jagten på et kunstværk og dets ejere" (The Curse of a Painting, The Hunt for a Work of Art and its owners), Copenhagen 2023, are telling the history of nos. 117 and 118 in Ellen Poulsen's list from the commission of the paintings from Jens Juel to their current location in Portugal.

The two authors also provide a thorough description of Christophe Battier's life. His fall from top manager of the Asiatic Company to fraudster and exile in Paris. What a fate!

Provenance: Mrs Mary Gamborg (her mother was née Battier) (1909). The paintings were owned by the family until 1931. Winkel & Magnussen auction 99, 1931 nos. 80 and 81, ill. pp. 10-11. Bruun Rasmussen auction Tresor 795, 2008 no. 15, ill. pp. 28-29.

Christophe Battier was born in Switzerland in 1733 into a family with both banking and merchant roots. At the age of 20, he was in London, and in the 1760s, he was employed in Copenhagen as an office clerk at Reinhard Iselin & Co. Five years later he was employed as an accountant in the Asiatic Company. The previous accountant had defrauded the company, so a solid and capable man like Battier was needed who could take over and rectify the blatant fraud that had been committed. In March 1772, Battier married the 17-year-old Anna Elisabeth Storp. In April 1773, they had a son, Jean-Jacques. A bright future was in sight. Battier began to lend money, among other things, to himself. In 1778, he borrowed a large sum of money, which was used to invest in his own ships and perhaps also for military equipment, which was common practice at the time for a Danish merchant.

In 1783, the scandal broke out. The company was almost 700,000 rigsdaler short in cash – and both Battier and several of the other employees were as if sunk into the ground. He had fled with his family to Paris, where he died in 1786.

DKK 150,000–200,000 / € 20,000–27,000









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JAN DAVIDSZ DE HEEM, AFTER, 18TH CENTURY

A pronk still life with various fruit, a lobster, a roemer and an ewer on a partially draped table with a curtain beyond. Unsigned. Oil on canvas. 101 x 128 cm.

The original by Jan de Heem dated c. 1648-1649 is in the collection of Staatliche Museen, Gemäldegalerie Berlin (Inv. No. 75.3).

DKK 40,000–60,000 / € 5,350–8,050



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BARTHOLOMÄUS SARBURGH, ATTRIBUTED TO

b. Trier c. 1590, d. 1637

Portrait of a lady, three quarter length, wearing a ruff and a black dress. Unsigned. Inscribed Ætatis Svæ 45 Ao 1636. Oil on panel. 107 x 76 cm.

DKK 30,000–40,000 / € 4,000–5,350



340 JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Princess Louise Augusta (1771-1845) in Turkish costume. Full-length en face in an interior. In yellow silk dress, blue velvet coat lined with ermine. She sits at a table, on which are flowers on a Smyrna carpet, in her hand a mask. In the background red drapery and a column. Unsigned. Oil on canvas. 45 x 33 cm.

Ellen Poulsen, *A Catalogue Raisonné of the Works of Jens Juel*, 1991, no. 383, ill. vol. 2 p. 234.

The charming portrait of Princess Louise Augusta was in great demand and Jens Juel has repeated the motif several times. This is the first of several repetitions by the artist's own hand of the Princess in Turkish dress.

At Bruun Rasmussen auction 409 (Neye), 1980 no. 4, a repetition was sold for DKK 40,000 and purchased by the Schleswig-Holsteinisches Landesmuseum. At Bruun Rasmussen auction 846, 2014 no. 12, a repetition of the portrait was sold for DKK 165,000 to Ambassador John L. Loeb Jr. in New York. At Bruun Rasmussen auction 850, 2014 no. 26, a repetition was sold for DKK 100,000 to the Museum at Sønderborg Castle. Similarly, a repetition was sold at Bruun Rasmussen auction 896, 2020 no. 12 for DKK 120,000 to the David Collection.

Here is a rare opportunity to acquire this charming work, the last in private ownership and the first Jens Juel painted of Louise Augusta in Turkish dress.

Exhibited: Kunst- og Industriudstillingen 1879 no. 1070. Industriforeningen, "Udstillingen af Gjenstande fra Kong Fr. VI's Tid", 1890 no. 18. Fyns Stiftsmuseum Odense, "Jens Juel - Jubilæumsudstilling", 1960 no. 75. Kunstforeningen, "Jens Juel i Privateje", 1982 no. 42.



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Provenance: Purchased at N. Holten and another art collector's (Princess Juliane Sophie, died in 1850) auction on February 12, 1851 by Chamberlain Wolffhagen. Director Henry Tuxen (1960).

At the end of the 18th century, it was the highest of fashion to dress up in Turkish or oriental costumes for masquerades. The costume was called a circassienne and the actress Madame Preisler (1761-1797) wore this costume in the role of Roxelane in the play "Soliman the Second".

Jens Juel is currently represented at the exhibition "Jens Juel - Under huden" at Fuglsang Kunstmuseum (September 2025 - January 2026).

DKK 100,000-150,000 / € 13,500-20,000



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BALDASSARE DE CARO

b. Napoli 1689, d. omk. 1750 eller 1760

Still life with game, hunting dog and sporting guns. Unsigned. Oil on canvas.
 132 x 183 cm.

Provenance: Engetofte manor house, Maribo. Gunnar Sadolin (his stencil on the reverse no. 219). Christie's stencil on the stretcher. Bruun Rasmussen auction 750, 2005 no. 1394 (offered as part of a pair). DKK 40,000–50,000 / € 5,350–6,700



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BALDASSARE DE CARO

b. Napoli 1689, d. omk. 1750 eller 1760

Still life of game. Signed with monogram f. Oil on canvas laid on canvas. 127 x 180 cm.

Provenance: Engetofte manor house, Maribo. Gunnar Sadolin (his stencil on the reverse no. 420). Christie's stencil on the stretcher. Bruun Rasmussen auction 750, 2005 no. 1394 (offered as part of a pair). DKK 40,000–50,000 / € 5,350–6,700



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PETER CRAMER

b. København 1726, d. s.p. 1782

A winter day with ice skaters on a frozen lake. Unsigned. Inscribed with inventory number 15. Oil on canvas. 63 × 78 cm.

A similar painting with the same dimensions is in the collection of The National Gallery of Denmark (Inv. No. KMS7212).

Provenance: Bruun Rasmussen auction 900, 2021 no. 26.

DKK 25,000–30,000 / € 3,350–4,000



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JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Maria Helena Kortright née Hendrickson in three-quarter profile with light brown, medium-length curly hair covered by a thin tulle cloth. Brown eyes and fair skin with red cheeks. Wearing a dove-blue dress, held together by a brown belt with a large silver buckle and a black stone on which is a figurative scene. Dusty green background. C. 1785. Unsigned. Oil on canvas laid on panel. 70 × 54 cm. Oval framing in a four-sided frame.

Provenance: By descent through the family of the portrayed until 1999. Bruun Rasmussen auction 671, 1999 no. 207, ill. p. 17. Bruun Rasmussen auction 815, 2010 no. 39.

DKK 100,000–150,000 / € 13,500–20,000



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345 JENS JUEL

b. Balslev, Funen 1745, d. Copenhagen 1802

Portrait of Sophie Christine Smidt (1797-1884) as a child. Half figure facing right, in a white dress standing at a table with a basket of roses and forget-me-nots. C. 1800-1802. Unsigned. Oil on canvas. 35 x 27 cm. Contemporary frame.

Ellen Poulsen, A Catalogue Raisonné of the Works of Jens Juel, 1991, no. 852, ill. p. 553.

Exhibited: Kunstforeningen, "Jens Juel. Malerier i privat eje", 1982 no. 74, ill. p. 55.

Provenance: In the possession of the portrayed person's family until today.

Sophie Christine Smidt was the daughter of the governor of St. Croix, Claus Langhaar Smidt (1761-1884). He was a very capable civil servant, who in 1799 was appointed administrator of the Christiansted jurisdiction on St. Croix, and in 1807, he became a member of the West Indies government. In 1813, Sophie Christine married the parish priest Jørgen Nicolai Oxholm (1784-1849). The wedding was held on Constitution Hill on St. Croix. She became a much-loved grandmother in both the Smidt and Oxholm families.

DKK 60,000–80,000 / € 8,050–10,500

THE DANISH GOLDEN AGE





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HERMANN CARMIENCEKE

b. Hamburg 1810, d. Brooklyn 1867

The Blue Grotto on Capri. C. 1848. Unsigned. Oil on panel. 16 x 21.5 cm.
DKK 20,000–25,000 / € 2,700–3,350



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HERMANN CARMIENCEKE

b. Hamburg 1810, d. Brooklyn 1867

Vesuvio erupting. Verso signed and dated Carmiencke 1848. Oil on panel. 16 x 21.5 cm.
DKK 20,000–25,000 / € 2,700–3,350



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NIELS EMIL HOLM

b. Aarhus 1823, d. Copenhagen 1863

"Prospekt af Palermo, taget fra klosteret Sante Marie de Gesu. I Baggrunden Monte Pellegrino. Formiddagsbelysning". Prospect of Palermo, taken from the monastery of Sante Marie de Gesu. In the background Monte Pellegrino. Morning light. Indistinctly signed and dated N. Emil Holm M[??] 1861(?). Oil on canvas. 90 x 139 cm.

Exhibited: Charlottenborg 1862 no. 78.

Provenance: State Councilor C. Broberg (1862).

Emil Holm was born in Aarhus, and came to Copenhagen in 1841, where he studied at the Royal Danish Academy of Fine Arts. In 1857, he travelled to Sicily, where he remained until 1863. Later that year, Holm returned to Denmark, where he died in December 1863, only 40 years old. DKK 100,000–150,000 / € 13,500–20,000

FRANZ KAISERMANN (1765-1833)

Franz Kaisermann, also known as François Keisermann or Francesco Kaisermann, was born in the Swiss town of Yverdon in 1765.

In 1789, he relocated to Rome, where he commenced his career as a water-colourist under the tutelage of the Swiss painter Louis Ducros (1748–1810). Following a six-year sojourn in Naples, Kaisermann settled permanently in Rome in 1797.

It was there that he produced numerous vedute of the Eternal City—depicting ancient ruins, the cascades of Tivoli, and patrician villas nestled in the Alban Hills. His finely executed watercolours, typically signed “Keisermann”, attracted the attention of prominent Grand Tour travellers and earned him considerable acclaim.

Among his distinguished patrons were Prince Frederick of Saxe-Gotha, Grand Duke Michael, Duke Wolkonsky, Count Guriev, Prince Gustav of Sweden, and the British diplomat Stratford Canning, among others.

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FRANZ KAISERMANN

b. Yverdon 1765, d. Rom 1833

View at sunrise from the ruins of the imperial palace on the Palatine towards Forum Boarium, the Tiber and in the background St. Peter's Basilica. Signed. F. Keisermann b. Roma 1820 and inscribed: "Au Palais des Cecars au coucher du Soleil". Watercolour on paper. Visible size 66 x 90 cm.

DKK 20,000–30,000 / € 2,700–4,000

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FRANZ KAISERMANN

b. Yverdon 1765, d. Rom 1833

From Palatin with a view of the Colosseum. Signed F. Keisermann f. Roma 1820 and according to information the following inscription under the frame: "Vue sur la terrasse blanc le Laintair voit Monte Germain et La terrasse de Titus". Watercolour on paper. Visible size 66 x 90 cm.

DKK 20,000–30,000 / € 2,700–4,000



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C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

"Klostergården ved San Paul". A monk and a man carrying a basket of green plants in the courtyard of the Basilica San Paolo fuori le Mura in Rome. Signed and dated E. 1815. Oil on canvas. 33 x 44 cm.

Emil Hannover's Catalogue Raisonné of the Works of C. W. Eckersberg, 1898, no. 163.

C.W. Eckersberg writes about the present painting in his diary 28 September 1815 (in Danish): "Painted the courtyard at San Paul".

Exhibited: Charlottenborg 1817 no. 7. Charlotteborg, "Udstilling af Malerier af ældre og yngre Kunstnere, hvoraf Indtægten er bestemt til Anvendelse ved Frederiksborg Slots Gjenopførelse", 1860 no. 59 (Exhibition of Paintings by Older and Younger Artists, the Proceeds of which are intended for Use in the Reconstruction of Frederiksborg). Kunstforeningen, "Udstillingen af C. W. Eckersbergs Malerier", 1895 no. 96.

Literature: Ph. Weilbach, "Maleren Eckersbergs levned og værker", 1872, mentioned p. 226. Here mistakenly called "Klostergården i S. Giovanni in Laterano i Rom" (The Monastery of S. Giovanni in Laterano in Rome).

Provenance: The estate auction of C.W. Eckersberg, 1854 no. 12, listed under paintings executed in Rome 1813-1816, entitled "Klostergang i St. Paolo fuori le mura" (The cloister in San Paolo fuori le Mura). Here purchased by P.B. Scavenius for 165 rigsdaler (rix-dollar). Chamberlain J. Scavenius, his auction 1878. Here purchased by bookseller H.H. Lynge for 320 DKK. Merchant Benny Goldschmidt (1898). Mrs Alma Goldschmidt, her estate auction, Winkel & Magnussen 257, 1940 no. 9. Bruun Rasmussen Vejle auction 24, 1993 no. 936, ill. p. 9. Bruun Rasmussen, Jubilee Auction 600, 1994 no. 4, ill. p. 19. Bruun Rasmussen auction 884, 2019 no. 9, ill. p. 25.

DKK 200,000–250,000 / € 27,000–33,500



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MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Brønden ved Seraillets port, Constantinopel". The Well at the Gate of the Seraglio, Constantinople. 1836. Unsigned. Inscribed by the artist: "Constantinopel. Brønden ved Seraillets Port" and featuring the artist's characteristic colour notes. Pencil, pen, and watercolour on paper. On the reverse, a sketch probably depicting the courtyard of the Beyazit Mosque. Sheet size 29 x 43 cm.

Provenance: Probably given as a gift by the artist to his sister Emilie (1805–1868), thence by descent until today.

As one of the first Danish artists to visit Constantinople, Martinus Rørbye arrived in the city on 19 December 1835, accompanied by the architect Michael Gottlieb Bindesbøll (1800–1856). His stay in the Ottoman capital marks a significant chapter in both his artistic development and in the Danish Golden Age's engagement with the so-called "Orient." Through his numerous drawings and sketches, Rørbye became a key visual interpreter of Constantinople's architecture, street life and atmosphere for a Danish audience. His contribution to the contemporary and later visual understanding of the Ottoman world remains of lasting importance.

His travel diary offers a vivid testimony to the sense of anticipation and fascination he felt upon arrival.

On December 19 he records (in Danish):

"We arrived at sunset in Constantinople. The magnificent sight of the great city in all [its] splendour is spared me until tomorrow morning. This evening we saw only the illumination of a few mosques. It was too late to go ashore."

As the ship arrived too late in the day, Rørbye was obliged to wait patiently on board until the following morning before he could properly experience the city.

Already at 5 o'clock in the morning on December 20, Rørbye continues in his diary:

"It is 5 in the morning, and I wrote the previous lines by the light of the little lamp in the cabin; it was impossible for me to sleep any longer, I am full of anticipation for the coming day; the ship lies at anchor just outside the Seraglio. Daylight finally revealed Constantinople to me in all its splendour; it deserves its great name. It all felt like a new world — incredibly fantastical."

However, the artist's initial enthusiasm was soon challenged by the harsh winter cold and the state of the city itself. Snow and frost made working outdoors nearly impossible, and he later expressed his frustration with the impassable and "poorly arranged streets."



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It was not until December 31 that the weather grew mild enough to allow him to draw en plein air for the first time:

“As the weather was somewhat milder, I dared for the first time to sketch near one of the mosques in Galata, and it went so well, in terms of the Turks, that I shall repeat the attempt as often as the weather permits.”

This long-awaited opportunity to work en plein air—a key motivation behind the journey—marked the beginning of a series of important subjects that are today regarded as among the earliest and most authentic Danish depictions of the Ottoman Empire.

On January 24, 1836—just 24 days after his arrival in Constantinople—Rørbye recorded the following entry in his travel diary regarding the creation of the present drawing:

“In the morning, I went over to Constantinople and sketched—first at the so-called New Mosque by the harbour, and then at the fountain outside the outer gate of the Seraglio. I stood there as calmly and undisturbed as I have ever managed in this city; from time to time, a few guards came by to have a look and occasionally told onlookers to move along. One is, in fact, often better off when dealing with those who, in some way, belong to the new system, rather than with the true Muslims, for whom art remains something impermissible.”

The diary entry offers rare insight into the practical and cultural conditions under which Rørbye worked, highlighting both the challenges and the shifting attitudes toward art in a city at the crossroads of tradition and reform.

Rørbye's remarks also underscore just how essential it was for him to work in peace and without interruption in front of his chosen subject. It is precisely under such conditions—when the weather permitted and the surroundings were cooperative—that his drawings acquired the immediacy and precision that make them so highly sought after today.

On the reverse of the present drawing, Rørbye executed a small sketch, likely depicting a section of the courtyard at the Beyazit Mosque, which he visited on several occasions.

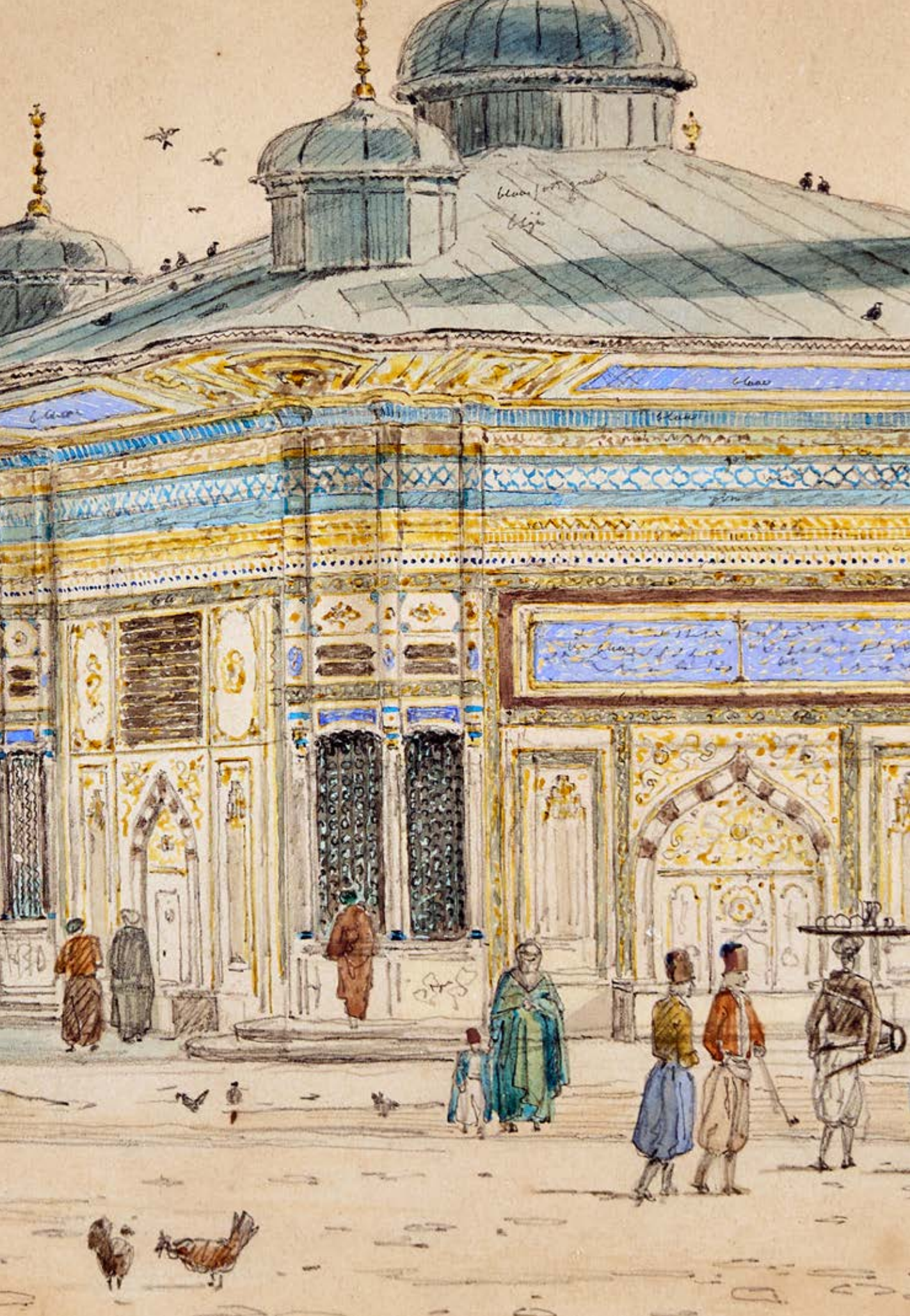
On February 1, 1836, Rørbye departed Constantinople and continued his journey toward Athens, carrying with him a substantial body of sketches.

Many of the drawings and painted studies Rørbye produced during his extended study tour through Italy, Greece, and the Ottoman Empire between 1834 and 1837 would later serve as the foundation for his large, meticulously composed works—often completed several years after his return to Copenhagen. The present drawing provided the direct basis for his monumental painting 'The Fountain at the Square of St. Sophia near the Gate of the Seraglio in Constantinople' (1846, 112 × 158 cm), today at ARoS Aarhus Art Museum. The composition and perspective of the drawing are virtually identical to the finished painting, with notable variations only in the figures and animals.

While it was primarily Rørbye's large-scale, studio-based works that garnered critical acclaim during his lifetime, there is today significant scholarly and collector interest in the oil sketches and watercolours he executed directly from life—such as the present example, where the immediacy of the experience and the artist's sensory engagement remain vividly preserved in the rendering of the subject.

In 1840, members of the Royal Danish Academy of Fine Arts gifted a watercolour by Rørbye depicting the same motif to King Christian VIII, on the occasion of his resignation as president of the Academy. That work is now in His Majesty The King's Reference Library.

DKK 100,000–150,000 / € 13,500–20,000





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JØRGEN SONNE

b. Birkerød 1801, d. Copenhagen 1890

Carnival in Rome. St. Peter's Basilica in the background. Signed and dated I. Sonne Rom 1840. Oil on canvas. 68 x 92.

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Jørgen Sonne, 1988, no. S 83.

Exhibited: An old exhibition label on the stretcher. Kunstforeningen, "Arbejder af Jørgen Sonne", 1925 no. 22.

Provenance: Council of state Jacob Hegel and his wife Julie Hegel, her auction March 1925 no. 109, illustrated. Art dealer and collector Martin Grosell (1925). Merchant Carl Jacobsen.

Jørgen Sonne has made a repetition of the motif, which is today at Randers Art Museum (Inv. No. 1379). This is no. S 86 in Thorvaldsen's Museum's Catalogue Raisonné of the Works of Jørgen Sonne and this was exhibited at Thorvaldsen's Museum & Aarhus Kunstmuseum, "Jørgen Sonne", 1988 no. 25.

About this painting, Bjarne Jørnæs writes in the exhibition catalogue (in Danish):

"A fortune teller dominates the group on the left, dressed in a dark dress and in the process of telling fortunes to a young seated woman. A group of carnival participants can be seen in the square on the right, including a bearded man disguised as a woman with a dog as an infant, a Pulcinella and a man in a wig and 18th-century costume. The attire of l'ancien regime seems to have been popular as carnival costume, and is often seen in the works of probably the most significant portrayer of the Roman carnival, Bartolomeo Pinelli (1781-1835). His engravings were known to all visitors to Rome at the time, and the artists bought them if they did not study them at Thorvaldsen's, who had a large collection of his works. [...] The scene is set in Trastevere, but it is constructed with the help of studies. The house on the left [...] cannot have been located in this way in relation to the square in front of S. Maria in Trastevere, which the church in the background most closely resembles. There is a painted study for the view towards St. Peter's Basilica [...], and a pencil



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drawing for the group of figures on the right [...]. Sonne made two almost identical versions of this motif, one in private ownership, painted in Rome and signed 1840, and the one in Randers Kunstmuseum, which must be a repetition. In 1841, Kunstforeningen [The Art Association] acquired a "Carnival Scene in Rome" as it is called "on the Easel", which could indicate that this was a new painting, i.e. the repetition in Randers. One of the two versions, again most likely the Randers painting, was exhibited at Charlottenborg in 1843 under the title "A Fortune Teller. Scene of the Roman Carnival". The first version, measuring 68 x 92 cm., belonged, when it was exhibited in 1925, to the art collector M. Grosell (Kunstforeningen 1925, cat. 22). Many Danish artists made repetitions of their own works, Martinus Rørbye has explained why: "However, here in Rome, the economy often offers such repetitions, since the first painting usually, due to the expensiveness of the model, becomes so costly for the artist that it only pays off when a repetition does not compensate for it." (Hartmann 1950 p. 50)." (p. 63). DKK 200,000–300,000 / € 27,000–40,000



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MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Parti af Colosseum i Rom". From the Colosseum in Rome. Unsigned. Dated Rome 1835. Oil on paper laid on paper laid on canvas. 32 x 42 cm.

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M96.

Exhibited: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 64.

Provenance: The artist's estate auction 1849 no. 21, here acquired by sculptor and medalist F.C. Krohn (1806-1883). Sold at his estate auction 1883, no. 33, here acquired by merchant Christian Hornemann. Sold at his estate auction 1884, no. 81, here acquired by chamberlain, Master of the Royal Hunt Peter Ferdinand Collet (1836-1909). Thence by descent until today.

On Rørbye's great journey abroad from 1834 to 1837, during which he visited Italy, Greece and Turkey, he arrived in Rome on October 22 1834.

In his travel diary on March 9 1835, he writes in connection with the beginning of this work (in Danish):

"Painted a little in the Coliseum in the morning, it was the most beautiful weather in the sun but very cold in the shade, just like a spring day at home and probably not suitable for me today, as I am not particularly better." And again on March 11, 1835: "Painted a little study in the Coliseum in the morning."

As can be seen from the above quotes, Rørbye is not completely well these days and suffers from homesickness. Despite this - or perhaps because of it - Rørbye has managed to paint an unusual and very interesting work, where he has gone very close to a small section of the Colosseum and almost like a relief depicted its condensed architectural and sculptural forms - protrusions and depressions, openings and impenetrability - in numerous gray, black and brown shades, and at the same time the coming of spring in the bright green colour of grass and foliage. There is warmth and coolness and light and shadow - exactly as indicated in the above quote.

DKK 150,000–200,000 / € 20,000–27,000



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P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

Study of vegetation in a lake. Unsigned. Indistinctly dated 6. Sept. 1869. Inscribed (in Danish): "Painted by Prof. P.C. Skovgaard, testified, Joakim Skovgaard". Oil on canvas laid on panel. 31 x 50 cm.

The painter Joakim Skovgaard (1856-1933) was P.C. Skovgaard's second-oldest son.

DKK 25,000–30,000 / € 3,350–4,000





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SOPHIE MADSEN

b. Copenhagen 1826, d. s.p. 1856, daughter of Captain and painter Hans Peter Thorsøe

Still life with oysters on a plate and fruit in a bowl. Signed and dated S. Thorsøe 1851. Oil on panel. 32 x 43 cm.

Exhibited: Presumably "Kvindernes Udstilling fra Fortid og Nutid", Copenhagen 1895 no. 64, here with the title "Nature morte".

Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 1209.

Presumably "Kvindelige Kunstneres Retrospektive Udstilling", Den Frie Udstillingsbygning, 1920 no. 53, here, however, dated 1852 in the catalogue.

Provenance: Karl Madsen (1895, 1901, 1920). Thence by descent in the family until today.

Sophie Madsen, née Thorsøe, came from an artistic home. She was the daughter of shipmaster and ship portrait painter H.P. Thorsøe (1791-1842) and granddaughter of portrait painter Peder Madsen Faxøe (1761-1840). She was a student of the flower painters O.D. Ottesen (1816-1892) and I.L. Jensen (1800-1856) and painted still lifes with flowers and fruits herself.



Interior from the home of Karl Madsen featuring the painting hanging on the upper left wall.



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Sophie Madsen did not exhibit, as far as is known, during her own lifetime, but her works have subsequently been presented at the major exhibitions "Kvindernes Udstilling fra Fortid og Nutid" (The Women's Exhibition from the Past and Present) in 1895 and "Kvindelige Kunstneres retrospektive udstilling" (The Women Artists' Retrospective Exhibition) in 1920.

In 1854, she married the painter A.P. Madsen (1822-1911), and together they had a son, Karl Madsen (1855-1938), who later became an art historian and painter himself. He was also the director of the National Gallery of Denmark from 1911 to 1925.

DKK 30,000-40,000 / € 4,000-5,350



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I. P. MØLLER & C. W. ECKERSBERG

b. Faaborg 1783, d. Copenhagen 1854, b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

View from the Ilse valley. In the foreground a woman bathing her feet in the river. Signed and dated E. Möller Paris 1811. Oil on canvas. 46 x 38 cm.

Provenance: Prince Christian Frederik (later Christian VIII). Queen dowager Caroline Amalie, her estate auction 24 April 1882, no. 133, here sold as (in Danish) "J. P. Møller: "Landscape (The figures painted by Eckersberg)". Acquired here by bookseller Herman Lynge, his auction 20 April 1898, no. 104. Acquired here by herb seller P.B. Poulsen, his auction 13 November 1900 no. 14. Acquired here by merchant Jespersen. Manufacturer Chresten Andreas Olesen; his son, barrister Niels Olesen; his widow, Asta Olesen, née Løffler; their auction Bruun Rasmussen 460, 1984 no. 801, ill. p. 295. German private collection. Auctionata, Berlin, 27 April 2016 no. 76.

At Winkel & Magnussen auction 182, 1935 no. 27, ill. p. 17, a painting with the same motif was sold as painted by C.W. Eckersberg and erroneously described as "Landscape from Møn".

In the early summer of 1810, Eckersberg went on his great journey abroad to Paris and Rome. The journey went through the Harz in Germany and along the Rhine, and several drawings and a few paintings from Eckersberg's hand are known from here, including "Partie af Ilsedalen paa Harzen" (From the Ilse valley in the Harz) (Hannover no. 92) and "Partie af Okkerdalen paa Harzen" (View from the Oker Valley in the Harz) (Hannover no. 93) and "Situation ved Rhinstrømmen" (View by the Rhine) (Hannover no. 94).

On October 9, 1810, Eckersberg arrived in Paris, where he rented an attic room at Rue de Beaune no. 3, and shortly afterwards I.P. Møller also arrived. The two friends and fellow artists lived and worked together in Paris and also created works together, such as the present painting.

DKK 80,000–100,000 / € 10,500–13,500



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O. D. OTTESEN

b. Broager 1816, d. Frederiksberg 1892

"Høns, som forlade deres Skjul efter en Regnbyge". Hens leaving their hiding place after a rainstorm. Signed and dated O.D. Ottesen 1853. Oil on canvas. 96 x 110 cm.

Exhibited: Charlottenborg 1853 no. 165.

Literature: Hanne Westergaard, "O. D. Ottesen - Arbejdsbog og optegnelser", 1979, listed under the year 1853, p. 28.

Provenance: Chambermaid Barnekow (1883).

DKK 60,000–80,000 / € 8,050–10,500



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I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Still life with peaches, figs, grapes and currants in a kylix on a stone sill. Signed I.L. Jensen. Oil on panel. 31 x 42 cm.

DKK 50,000–60,000 / € 6,700–8,050



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I. L. JENSEN

b. Copenhagen 1800, d. s.p. 1856

Roses and bindweed. Signed I.L. Jensen. Oil on canvas.
50 x 40 cm.

Provenance: Bruun Rasmussen auction 838, 2013 no. 24.

DKK 40,000–60,000 / € 5,350–8,050



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HANS HANSEN

b. Skelby 1769, d. Copenhagen 1828

Three siblings, Miss Marie, Johanne and Augusta Fabricius, in a garden. Signed and dated Hansen p. 1815. Oil on canvas. 155 x 124 cm.

Provenance: Bruun Rasmussen auction 209, 1967 no. 95. Bruun Rasmussen auction 425, 1981 no. 75, ill. p. 8.

DKK 35,000–40,000 / € 4,700–5,350



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WILHELM BENDZ

b. Odense 1804, d. Vicenza 1832

Portrait of the artist's cousin Maria Christine Raben Fuglsang (1793-18?). Unsigned. Inscribed on the reverse (in Danish): "Painted by W. Bendz 1825". Oil on canvas. 37 x 29 cm.

Maria Christine Raben Fuglsang was a cousin of the artist and the daughter of Bendz's paternal aunt, Mette Sophie Fuglsang, née Bendz (1767-1839). In 1830, Bendz painted a portrait of his aunt, Mette Sophie Fuglsang, which is now part of the Hirschsprung Collection.

In the "Stamtavle over Familien Bendz med alle Descendenter" (Genealogical Record of the Bendz Family and All Descendants), compiled and published by C.E. Hundrup in 1854, it is noted (in Danish) that: "Maria Christine Raben Fuglsang, born 29 September 1793, lives unmarried in Frederiksberg."

Wilhelm Bendz began his studies at the Royal Danish Academy of Fine Arts in Copenhagen in 1820, and in 1822 became a pupil of C.W. Eckersberg (1783-1853). During this period, and until his grand tour abroad in 1831, Bendz painted numerous portraits—of the bourgeoisie, of close family members, of his fiancée, Marie Raffenberg (1811-1845), and her family—as well as self-portraits and portraits of his fellow artists at the Academy. In a short time, he became a sought-after portraitist, working in a style closely aligned with that of his esteemed teacher.

DKK 20,000-30,000 / € 2,700-4,000

C. W. ECKERSBERG

b. Blåkrug near Aabenraa 1783, d. Copenhagen 1853

A pair of portraits of Justice of the Supreme Court Frederik Lowzow (1788-1869) later Chamberlain and President of The Supreme Court in his Supreme Court uniform and his fiancée Elisabeth Brockenhuus (1798-1827) in a white dress and a red shawl with flowers. Unsigned. Oil on canvas. 34 x 27 cm each. Period frames. (2)

Philip Weilbach, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1872, p. 237 under "VII. Portraiter udførte fra 1816-1844" (Portraits executed from 1816 to 1844).

Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898, no. 431.

The artist's own repetition of nos. 214 and 216 in Emil Hannover, A Catalogue Raisonné of the Works of C. W. Eckersberg, 1898. Hannover notes under no. 216 (in Danish): "The portraits of Assessor Lowsow and his fiancée were repeated by Eckersberg in the same year (completed on June 12)."

C.W. Eckersberg writes about the the present portraits in his diary on June 12 1817 (in Danish): "Finished the portraits of Mr Lausau and Miss Brokenhuus portraits for the second time". And again on June 19 1817: "Received from judge Lausau 320 Rdl for his and miss Brokenhuus portraits". The Rigsbankdaler (Rdl or Rbd) was the official currency of Denmark from 1813 to 1854.

According to the diary, all four portraits were completed during the first half of 1817. The entries further indicate that Eckersberg received a fee of 160 Rdl for each portrait. It is therefore evident that no reduction in price was applied to the repeated works.

Hannover's nos. 214 and 216 were acquired by the David Collection at Bruun Rasmussen Auction 474 in 1985 (lot no. 120) for DKK 115,000.

After returning home in 1816 from his lengthy stay abroad, during which he spent three years in France and three years in Italy, Eckersberg quickly became one of the most sought-after portrait painters by the royal family, the nobility, and especially the rapidly growing bourgeoisie. Portrait painting thus became one of his principal sources of income.

Frederik von Lowzow was around 29 years old when Eckersberg painted him. He is depicted wearing the crimson-red jacket characteristic of Supreme Court judges, adorned with gilt buttons and a high black collar embroidered with gold. He appears composed and solemn, as befitting a man of his rank. Elisabeth Brockenhuus was around 19 years old at the time her portrait was painted. The two were engaged at the time and were married later that same year. Despite his young age, Elisabeth Brockenhuus was Frederik von Lowzow's second wife. His first wife, Juliane Marie Bech (1788–1813), died only three months after their marriage. Elisabeth Brockenhuus also died young—at the age of just 29—only ten years after their wedding and after having given birth to four children. In 1829, Frederik von Lowzow married for the third and final time, to Charlotte Sophie Blücher (1804–1894).

DKK 200,000–250,000 / € 27,000–33,500



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364 MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

“Udsigt fra våbenhuset i en landsbykirke”. View from the porch of a village church. C. 1832. Unsigned. Oil on canvas. 29 x 20 cm.

Thorvaldsen, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 66.

Exhibited: Kunstforeningen, “Fortegnelse over M. Rørbyes arbejder”, 1905 no. 41.

Provenance: Miss J.F. Ipsen (1905). Bruun Rasmussen auction 482, 1986 no. 260. Bruun Rasmussen auction 905, 2021 nr. 10.

Rørbye visited his wife Rose's family at Christianslund in Vester Egede in July 1832, and during this stay he painted several studies of the landscape with Gissselfeld and Vester Egede church. This could be the view from the porch in Vester Egede church with a look through the open door over a thatched farm and further beyond the extensive Danish summer landscape. Is it Gissselfeld's red brick roofs you can see on the horizon?

The open window was a popular motif in 19th-century European art. In 2012, The Metropolitan Museum of Art in New York held the exhibition “Rooms with a View. The Open Window in the 19th century”, here Rørbye's well-known small window painting “View from the Artist's Window” (The National Gallery of Denmark Inv. No. KMS7452) from 1825 was exhibited (cat. no. 15), along with the ‘open-window’ works by Caspar David Friedrich (1774-1840), Georg Friedrich Kersting (1785-1847), I.C. Dahl (1788-1857), Adolph Menzel (1815-1905) and many more.

Regarding the open window as a motif, Sabine Rewald writes in the catalogue: “In it, the Romantics found a potent symbol for the experience of standing on the threshold between an interior and the outside world. The juxtaposition of the close familiarity of a room and the uncertain, often idealized vision of what lies beyond was immediately recognized as a metaphor for unwilling longing...” (p. 3) and a little later: “The enduring appeal, however, lies in the inherent self-reflection of the painted motif: the rectangular or the square shape of the canvas perfectly echoes the window as a view on to the world.” (p. 5).



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The same thoughts apply to the present painting, where Rørbye has worked very consciously with the transition between the interior and the outside world. We look out from the dark enclosed church room through the gate and into the partly illuminated porch, then further out through the open gate and into the open sunlit landscape. The view is markedly limited by the gate frame, and outside several obstacles are placed in the way of our gaze in the form of a railing, church walls, trees and rooftops, before it is able to disappear into the landscape and the horizon.

Curiously enough - and perhaps very telling - Miss J.F. Ipsen owned both this painting and the above-mentioned "View from the Artist's Window" in 1905 when they were both exhibited in Kunstforeningen.

DKK 150,000–200,000 / € 20,000–27,000



365

P. C. SKOVGAARD

b. Ringsted 1817, d. Copenhagen 1875

"Møens Klint/Taleren". View of the Cliffs of Møn. Signed and dated S. 1851. Oil on canvas. 40 x 55 cm.

The present painting is a study for the painting "Parti fra Møens Klint" (View from the Cliffs of Møn) dated 1852 and exhibited at Charlottenborg 1853 no. 197 with the dimensions 126 x 190 cm. This was sold at Bruun Rasmussen auction 795, 2008 no. 31 for DKK 800,000 to Fuglsang Art Museum.

Provenance: Winkel & Magnussen auction 52, 1927 no. 124, ill. p. 15 with the title "Møens Klint med Taleren i Eftermiddagsbelysning" (The Cliffs of Møn with Taleren in afternoon light). Bruun Rasmussen auction 119, 1960 no. 203, ill. p. 7. Bruun Rasmussen auction 277, 1972 no. 346, ill. p. 15.

Not many Danish painters had the ability like P.C. Skovgaard to paint the magnificent and dramatic Danish nature. A very good example of this can be seen in the present painting from the Cliffs of Møn.

P.C. Skovgaard was very fascinated by the nature of Møn and he often returned to this specific place with the vertical white cliffs, and from there he painted a number of sketches as well as minor and larger paintings as this one. In 2007, a storm unfortunately damaged the cliffs so this specific view is no longer to be seen.

P.C. Skovgaard visited Møn for the first time in 1842. The art historian N.L. Høyen (1798-1870) and P.C. Skovgaard had a long correspondence about the Cliffs of Møn. Høyen described the area with enthusiasm and told Skovgaard that many picturesque motifs were to be found here. He compared the cliffs with the marble palaces painted by Paulo Veronese (1528-1588). Høyen accentuated the special light appearing in the sea and the sky, and mentioned that the light here, more than anywhere else in Denmark, reminded him of the light in Southern Europe. Høyen's recommendations prompted P.C. Skovgaard to experience the landscape himself and he was overwhelmed. It was not an easy task to paint the enormous cliffs and integrate them into the surroundings - the sky, sea and beach. For a long time Skovgaard was unsure of how to paint the cliffs until one day, while walking on the beach, it suddenly occurred to him from where and how to paint them. He decided to paint them seen from the beach, by doing this the cliffs became even more impressive and by a clever use of sunlight and shadow in the painting he gave the cliffs more facets.

DKK 125,000–150,000 / € 16,500–20,000



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366
THORALD LÆSSØE

b. Frederikshavn 1816, d. Copenhagen 1878

View from the Palatine Hill in Rome. Signed and dated
 Thorald Læssøe 1872. Oil on canvas. 43 x 65 cm.

DKK 30,000–40,000 / € 4,000–5,350



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367
CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

View towards Mount Vesuvius. Unsigned. Oil and pencil on
 paper laid on canvas. 22 x 44 cm.

DKK 30,000–40,000 / € 4,000–5,350



368

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CHRISTEN KØBKE

b. Copenhagen 1810, d. s.p. 1848

"En strandbred". A beach. Study. Unsigned. Oil on paper laid on cardboard. 16 x 23 cm.

Mario Krohn, A Catalogue Raisonné of the Works of Christen Købke, 1915, no. 12 (here listed under 'Missing paintings'). Jørgen Folmer and Iben From, A Catalogue Raisonné of the Works of Christen Købke, 1996, no. 29a.

Provenance: The estate auction of Christen Købke 1848 no. 33 (listed under 'Købke's painted studies and sketches'). Acquired here by Christen Købke's brother-in-law, sculptor and medallist F.C. Krohn (1806-1883). Sold at his estate auction 1883, presumably no. 28 (with the same dimensions and with the title "Fra Stranden" (from the beach)). Acquired here by the sculptor G.C. Freund (1821-1900), not at his estate auction. Barrister P. Olufsen (1953).

Exhibited: Kunstforeningen, "Christen Købke", 1953 no. 50. The National Gallery of Denmark "Christen Købke 1810-1848", 1995, no. 29a.

F.C. Krohn has noted that the study depicts the old lime kiln, north of Copenhagen (today part of Copenhagen), and was painted in 1834.

DKK 100,000–150,000 / € 13,500–20,000

JOHAN THOMAS LUNDBYE

b. Kalundborg 1818, d. Bedsted 1848

The Mill Hill at Kalundborg. Signed and dated 47. Oil on canvas. 44 x 38. cm. Original frame.

Karl Madsen, *A Catalogue Raisonné of the Works of Johan Thomas Lundbye*, 1949, no. 229, ill. p. 254, mentioned p. 256.

Exhibited: Københavns Rådhus (Copenhagen City Hall), "Raadhusudstillingen af Dansk Kunst til 1890", 1901 no. 1192a. Kunstforeningen, "Malerier af Johan Thomas Lundbye (1818-1848)", 1931 no. 99.

Provenance: Lawyer, politician (National Liberal) and county councillor Orla Lehmann. Mrs Louise Puggaard (1895). Mrs Klubien (1901). Doctor Immanuel Fenger. President of the Maritime and Commercial Court and co-founder of the Journal for the Judiciary L.N. Hvidt (1931). Bruun Rasmussen auction, 750, 2005, no. 1009, ill. p. 19.

During his stay abroad, Lundbye was constantly homesick. In 1847, he had happily and luckily returned to his "dear Denmark", and he was not disappointed to see his fatherland again. He was eager to start painting again, and immediately went to Vognserup, which made him "heartfelt and completely happy", and from there to Kalundborg to visit his mother, who looked after the family's elderly.

To P.C. Skovgaard, he wrote (in Danish): "Here I did not do much work, but the Fields by the Fjord and especially the Mill Hill had occupied me a great deal, from the latter place I have even thought of doing a painting, if not something very large, then at least a nice little friendly group with 4 mills, which could vividly remind one of an unforgettable little mill painting in Rome by Brueghel. - No one worried about me, I have not done any harm to the mood". (Karl Madsen, "Johan Thomas Lundbye", 1949, p. 253).

Lundbye's inspiration from the Dutch masters from the 17th century was highlighted in the exhibition "I lyset af Holland" at The National Gallery of Denmark, 2001. In the exhibition catalogue, Kasper Monrad describes Lundbye's windmill motifs (in Danish): "Lundbye's last Dutch-inspired manifestation was the painting *Møllebakken ved Kalundborg* from 1847 [...]. He worked with the motif over a longer period and tried out different solutions before giving the painting its final form. The motif - a sandy field road along a hilly terrain with mills - was fixed from the start, but for once he tried a portrait format in one of the two painted sketches. In the end, however, he chose the traditional, wide landscape format, but he [chose] not to fully retain the format from the other sketch. The composition is built on the same model as one of the most widespread types of Dutch landscapes, the dune landscape, where a diagonal road creates depth in the painting and brings the elements of the motif together into a whole. Lundbye has worked with exactly the same triangular composition that Jan van Goyen in particular worked with [...], and has, like him, let the lines of the road and the oblique demarcation of the hill crest and the vegetation meet in the distance. The main motif of the painting, the windmills, he has of course been able to see everywhere in the Danish countryside. But he may have had a significant incentive to choose the motif from one of the absolute masterpieces of Dutch art, Jacob van Ruisdael's *The Windmill of Wijk bij Duurstede* (Rijksmuseum, Amsterdam)." (Kasper Monrad, "Den hollandske dimension i den danske guldalders landskabsmaleri" in the exhibition catalogue "I lyset af Holland", The National Gallery of Denmark, 2001, pp. 61-62).

The portrait format mentioned in the above quote is the present painting. The final version was sold at Bruun Rasmussen auction 924, 2024, no. 10, ill. p. 17, and purchased by Museum Vestsjælland. DKK 500,000–600,000 / € 67,000–80,500





370

DANKVART DREYER

b. Assens 1816, d. Barløse 1852

"Lerkenfeldt". The manor Lerkenfeldt. 1843. Signed Dreyer. Oil on canvas. 61 x 92 cm.

Suzanne Ludvigsen, A Catalogue Raisonné of the Works of Dankvart Dreyer, 2008, no. 167.

Exhibited: Storstrøm Art Museum & The Skovgaard Museum, "Udsigt til guldalderen", 2005-2006, pl. 28.

Literature: Iben Overgaard, "Rejsen til det ukendte" in the exhibition catalogue "Udsigt til guldalderen", Storstrøm Art Museum & The Skovgaard Museum, 2008, mentioned pp. 190-191, ill. p. 269.

Suzanne Ludvigsen, "Maleren Dankvart Dreyer", 2008, vol. I, ill. p. 203, described pp. 203-204, & vol. II, ill. and described p. 79. Ludvigsen writes about the painting (in Danish):

"In 1843, Dankvart Dreyer travelled to the areas around the Limfjord, where two of his full brothers, the priests Christian Ernst Dreyer and Jørgen Gantzel Blicher Dreyer [...] had vocations in Tørring and Nors, respectively. On the way to or from visiting the brothers, the artist probably passed the small medieval manor house Lerkenfeldt. It is located at the Lerkenfeldt stream, which flows into Lovns Bredning near the town of Gedsted." (p. 79). "The artist has stood east of the stream. In the right half of the painting we see Lerkenfeldt's beautiful white and red buildings surrounded by large trees. A red half-timbered house with a thatched roof behind the farm marks the transition to an open, rolling landscape. An ingeniously constructed wooden bridge over the stream and a solitary bird high up in the blue sky are typical Dreyerian pictorial ingredients, which even without his signature among the reeds and water plants speak clearly about the painter of the work. At the edge of the moat, a man in a green coat and long boots walks with a rifle under his arm. Perhaps the owner of the place on his way out hunting [...]. There is no indication that the Funen artist knew the manor's then owner, Mathias Kjeldsen - let alone that the work was commissioned. Perhaps Dreyer, with Lerkenfeldt, had chosen a typical Danish and thus national memorial according to N. L. Høyen's instructions. Inspired, for example, by Lundbye's Zealandic landscape with Dragsholm castle in the background, Dankvart Dreyer has perhaps on his own initiative depicted this beautiful, remote medieval manor. The depiction of Lerkenfeldt, however, was never exhibited. According to an orally handed down information, estate manager Christian Evers at Wedellsborg is said to have bought the work from Dankvart Dreyer at an unknown time, when the painter was in financial difficulties." (pp. 203-204).

Provenance: Estate manager at Wedellsborg councillor of justice Christian Evers (Ewertz); his son Frederik Ludvig Schrøder Ewertz, Wedellsborg; his daughter Ellen Bruun Tuxen, Vemmetofte tenant residence; her descendants until today.

The National Gallery of Denmark has a drawn study for the painting (Inv. No. KKS7814).

DKK 150,000–200,000 / € 20,000–27,000



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371

MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

"Artillerister holder vagt ved begfakler i anledning af Frederik VII's og prinsesse Vilhelmiens formæling". Artillerymen on guard at the Citadel of Copenhagen with Pitch Torches lit on the Occasion of Prince Frederik (VII) marrying Princess Wilhelmina. Unsigned. Inscribed 1828. Inscribed on the reverse 'M. Rørby pinx 1828'. Oil on canvas. 34.5 x 28 cm.

Thorvaldsen's Museum, A Catalogue Raisonné of the Works of Martinus Rørbye, 1981, no. M. 25.

Exhibited: Kunstforeningen, "Fortegnelse over M. Rørbyes arbejder", 1905 no. 17. Kunstforeningen, "Arbejder af M. Rørbye", 1930 no. 12.

Literature: Jesper Svenningsen, "Udlært i stort og småt. Rørbye som Eckersbergs protegé" in the exhibition catalogue "Martinus Rørbye. Det nære og det fjerne", Øregaard Museum, The Skovgaard Museum, Nivaagaard & Ribe Art Museum, 2014, ill. p. 75.

Provenance: Architect Frederik Lauritz Levy (1905). Art dealer Martin Grosell (1930), his auctions, part III, Winkel & Magnussen 114, 1932 no. 144. The collection of master baker Rein van Hauen (1932). Dr. Alice Reyn, her estate auction Bruun Rasmussen 517, 1988 no. 91, ill. p. 79. Bruun Rasmussen auction 522, 1989 no. 69, ill. p. 60. Kunsthallen auction 502, 1999 no. 45, ill. p. 17, and of the cover of the catalogue. Christie's, London, Old Masters Part, 19th Century Paintings and Drawings from a Private Collection, 2 July 2025 no. 16.

Martinus Rørbye was a student of C.W. Eckersberg (1783-1853) and is considered one of the most significant painters of the Danish Golden Age.

"Moonlight and firelight fascinated the painters of Rørbye's generation. From Dutch artists such as Aert van der Neer—whose moonlit scenes and fire paintings hung in the Royal Picture Gallery at Christiansborg—they learned to depict moonbeams filtering through clouds and the reflection of light on water. They were also drawn to the romantic landscape vision of artists like J. C. Dahl, who, painting after painting, captured nocturnal moods under the light of the moon." (Thorvaldsens Museum, "Martinus Rørbye", 1981, p. 44)

Inspired, among others, by these influences, Rørbye created a number of works in which moonlight plays a central role, including "The Signal Cannon on the Ramparts of the Citadel in Moonlight" (1828, private collection) and "View from the Citadel Ramparts in Copenhagen by Moonlight" (1839, The Metropolitan Museum of Art, Inv. No. 2007.164.7).



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The present painting is linked to a notable event in the history of Copenhagen. On November 1 1828, Prince Frederik (later King Frederik VII) married Princess Vilhelmine Marie, daughter of King Frederik VI. The wedding was celebrated as a moment of national festivity, symbolising the capital's revival after decades of war, fire, and economic crisis. Large parts of the city were illuminated with torches, transforming urban spaces into scenes of living light.

In this painting, Rørbye depicts how the soldiers at the Citadel contribute to the celebrations by lighting the city's outermost ramparts with torches. The contrast between the warm glow of fire and the cool moonlit night sky is characteristic of Rørbye's sensitivity to mood and atmosphere. The work captures a moment that is both historical and poetic, where the romantic sensibility to light meets the festive culture of the era.

DKK 250,000–300,000 / € 33,500–40,000



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PHILIP AUGUST FISCHER

b. Rudkøbing 1817, d. Copenhagen 1907

"Parti indenfor Østerport". View from inside the city gate Østerport in Copenhagen. Signed and dated Ph. Aug. Fischer 1852. Oil on canvas. 56 x 66 cm.

Exhibited. Presumably Charlottenborg 1852 no. 119.

Provenance: Bruun Rasmussen auction 795, 2008 no. 1.

Philip Fischer has painted a lively scene from Østerport a few years before the gate was removed. Copenhagen's ramparts as a defensive structure were dismantled in the 1850s, and the military guard posts at all gates ceased in 1856. In 1857, Østerport was demolished.

DKK 40,000–60,000 / € 5,350–8,050



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MARTINUS RØRBYE

b. Drammen 1803, d. Copenhagen 1848

A woman from Amager near the Old Stock Exchange. 1829. Signed Rørby Copenhagen (...) [?]. Oil on canvas. 26 x 20 cm.

Literature: "Kunst i Privateje", vol. II, 1945, ill. and mentioned p. 100. Here, Jørgen B. Hartmann writes (in Danish): "Director Angelo, as the grandson of the painter Rørbye, has an exquisite collection of his works, both oil paintings and watercolours. [...] "Parti ved Børsen med en Amagerkone" [A woman from Amager near the Old Stock Exchange] 1829 [...] is, on the other hand, a mature work by the young painter. Two years earlier he had exhibited his well-known genre "Børstrappen" [The Old Stock Exchange Stairs]. Light and shadow balance beautifully in the small sketch. The lady takes a nap under the green market umbrella, while the boy looks curiously at the tempting fruits. The woman's varicoloured scarf, the red headpiece and the lively colours of the goods make the inconspicuous painting festive and cast a shine over a peculiar situation from the Copenhagen of that time."

Provenance: The artist's grandson director and Master of Engineering Aage Angelo (1945).

DKK 100,000–150,000 / € 13,500–20,000



374

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GUSTAV THEODOR WEGENER

b. Roskilde 1817, d. Frederiksberg 1877

“Gadescene”. A street scene in Holstein where a distinguished gentleman buys a pocket watch, while a young girl threatens a street boy who has placed his hat over the head of a boy in his finery. Unsigned. Oil on canvas. 44 × 44 cm. Damborg frame with label.

Exhibited: Charlottenborg 1838 no. 321 (supplement). “Street scene” was the first painting Wegener exhibited at Charlottenborg while he was still a student.

Provenance: Bookseller C. A. Reitzel. Sold at auction in 1853 to “chamber judge” (kammerassessor) Muus. Rural dean Taafe in Kjeldby. Bruun Rasmussen auction 770, 2007 no. 2. Bruun Rasmussen auction 2336, 2023 no. 109. DKK 20,000–25,000 / € 2,700–3,350



375

375

PETER JULIUS LARSEN

b. Copenhagen 1818, d. Rome 1852

"Sjællandsk Bondebryllup (Hjemkomsten fra Kirken)". A Zealandic peasant wedding. The return from church. Signed and dated P. Larsen 1851. Oil on canvas. 71 x 95 cm.

Exhibited: Charlottenborg 1851 no. 136.

Literature: "Kunst i Privateje", vol. III, 1945, ill. and mentioned p. 255. Here, Jørgen B. Hartmann writes (in Danish): "The first painting you notice is P. J. Larsens Zealandic peasant wedding, which depicts the bride and groom returning from church (exhibited in 1851, depicted in "Illustreret dansk Konversations-Leksikon IV, p. 218). It is a true genre from the time of our grandparents, when Exner, Dalsgaard and Vermehren captured the picturesque costumes and customs of our country on canvas. Peter Julius Larsen was born in Copenhagen in 1818 and died in Rome in 1852 of chest disease. Although diligent, he was not particularly productive; his works left behind are soon numbered; rural scenes with the motley local colours of the costumes satisfied the painter's desire for storytelling. The painting was acquired by Councillor of justice A. F. Toft and passed on to the County governor's mother".

Provenance: Bought by Kunstforeningen (The Art Association) in 1851 and was disposed of by lottery at Kunstforeningen in 1852, here won by Headmaster K.P. Nielsen, Aarhus. Councillor of justice A. F. Toft. County governor Gustav Toft, Næstved (1945).

A lithograph by Adolph Kittendorff (1820-1902) from 1861 was made after the present painting.

DKK 80,000-100,000 / € 10,500-13,500



376

CONSTANTIN HANSEN

b. Rome 1804, d. Frederiksberg 1880

"Thor iføres Kvindeklæder og Freya er ifærd med at kaste et Slør over ham, for at han forklædt som Brud kan skuffe Jætten Thrym, der har forlangt Freya til Brud, imod til Gjengjæld at tilbagegive Thors Hammer, som er kommen i hans Vold. Et Par af Freyas Terner hjælpe ved Paaklædningen, medens Loke tirrende opægger den harmfulde Thor". Thor is dressed in women's clothing and Freya is about to throw a veil over him, so that he, disguised as a bride, can deceive the giant Thrym, who has demanded Freya as his bride, in return for returning Thor's hammer, which has fallen into his hands. A couple of Freya's maids help with the dressing, while Loki, teasingly, incites the angry Thor. 1865-1867. Signed C. H. Oil on canvas. 74 x 95 cm.

Emil Hannover, *A Catalogue Raisonné of the Works of Constantin Hansen*, 1901, no. 510, mentioned p. 264.

Exhibited: Charlottenborg 1866 no. 63. The Scandinavian Art Exhibition in Stockholm, summer 1866. Kunstforeningen, "Udstillingen af C.C. Constantin Hansens malerier", 1897 no. 225.

Literature: "Kunst i Privateje", vol. II, 1945, mentioned and ill. p. 144. Bjarne Jørnæs, "Constantin Hansen - guldalderens klassiker" in the exhibition catalogue "Constantin Hansen", Thorvaldsen's Museum & Aarhus Kunstmuseum, 1991, mentioned p. 30.

Provenance: Mrs Councillor of State Hanne Heyman (1901). Her estate auction 13 April 1917 no. 73. Mrs Rentier Ludvig Jensen (1945). Kunsthallen auction 483, 1997 no. 120, ill. p. 25.

The motif of the painting comes from the tale "Thor's Wedding" (also known as "Trymskvadet" from the Elder Edda) from Norse mythology. In "Thor's Wedding", Thor wakes up to discover that his hammer, Mjöltnir, has been stolen. The thief is the giant Thrym, who demands the goddess Freya as his bride in exchange for the hammer. To get the hammer back, Thor reluctantly dresses up as Freya in a wedding dress and travels to the realm of the giants with Loki, who is disguised as his bridesmaid. At the feast, the giants are amazed by "Freya's" unusual behavior - she eats and drinks like a wild animal. Loki explains everything away, and when Mjöltnir is brought out as a wedding gift, Thor grabs it and reveals his true identity. He immediately kills Thrym and all the giants.

Constantin Hansen made several works with motifs from Norse mythology, including "Ægirs gæstebud" (Ægir's Feast) from 1857 (The National Gallery of Denmark, Inv. No. KMS939). In the same period as the present painting, Constantin Hansen made the painting "Thors rejse til Jotunheim i Selskab med Loke samt de to Sødske Thjalf og Roskva" (Thor's Journey to Jotunheim in the company of Loki and the two siblings Thjalfi and Roskva) (Hannover no. 509), which was also exhibited in 1866 and a part of the collection of Mrs Councillor of State Hanne Heyman.

DKK 30,000–40,000 / € 4,000–5,350



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377

PETER RAADSIG

b. Copenhagen 1806, d. s.p. 1882

"Skibbrudne paa en øde Klippe i Havet". Shipwrecked on a desert rock in the sea. Signed P. Raadsig. Oil on canvas. 122 x 102 cm.

Exhibited: Charlottenborg 1838 no. 196.

Provenance: Bought by Kunstforeningen (The Art Association) and was disposed of by lottery at Kunstforeningen in 1839, here won by merchant Møller, Kolding. Winkel & Magnussen auction 331, 1946 no. 225, ill. p. 39.

DKK 40,000–60,000 / € 5,350–8,050



378

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OTTO BACHE

b. Roskilde 1839, d. Copenhagen 1927

"Psyche". Signed and dated Otto Bache 1864. Oil on canvas. 152 x 78 cm.

Exhibited: Winkel & Magnussen October 1915 no. 5, ill. p. 5.

Provenance: Winkel & Magnussen auction 147, 1933 no. 113, ill. p. 23. Winkel & Magnussen auction 295, 1942 no. 10, ill. p. 31. Winkel & Magnussen auction 303, 1943 no. 15, ill. p. 35.

DKK 100,000–150,000 / € 13,500–20,000



379

379
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

Sailing ship off the White Cliffs of Dover. Signed and dated A. Melbye 1846. Oil on canvas. 33 x 48 cm.

DKK 30,000–40,000 / € 4,000–5,350

380
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

The sailing ship "Johanna" and other vessels in Sundet off Kronborg Castle. Signed and dated Anton Melbye 1849. Oil on canvas. 83 x 122 cm.

Provenance: Bruun Rasmussen auction 324, 1974 no. 99, ill. p. 27. Bruun Rasmussen auction 838, 2013 no. 57.

DKK 80,000–100,000 / € 10,500–13,500



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381
ANTON MELBYE

b. Copenhagen 1818, d. Paris 1875

Sailing ship off a rocky coast. Signed and dated Anton Melbye 1861.
Oil on canvas. 95 x 140 cm.

Provenance: Bruun Rasmussen auction 151, 1963 no. 117. Bruun Rasmussen auction 483, 1986 nr. 113, ill. p. 62. Bruun Rasmussen auction 491, 1987 no. 190, ill. p. 53. DKK 60,000–80,000 / € 8,050–10,500

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NOVEMBER

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MONDAY	3	Islamic & Indian Art	
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WEDNESDAY	19	Modern Art	LIVE AUCTION
THURSDAY	20	Design & Decorative Arts	LIVE AUCTION
SUNDAY	23	Coins	
MONDAY	24	The Royal Danish Horticultural Garden Society	
MONDAY	24	Arctic Impressions	
WEDNESDAY	26	Tiffany & Co. Jewellery	
THURSDAY	27	Bordeaux Wine	

DECEMBER

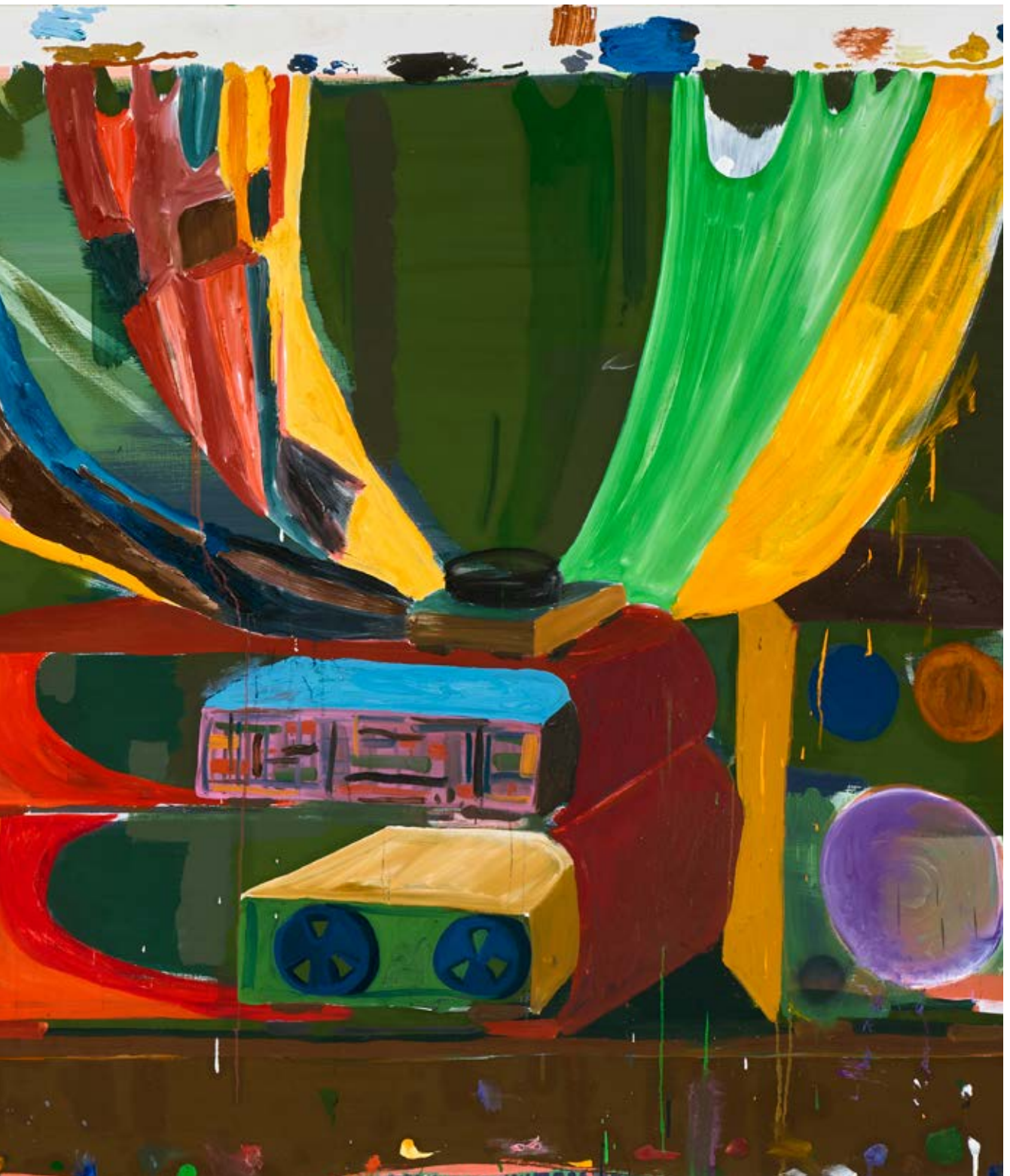
MONDAY	1	Framed Maps	
MONDAY	1	Cabinet of Curiosities	
TUESDAY	2	Vilhelm Bjerke Petersen's Drawings – Part 2	
MONDAY	8	'Matador' Treasures	
WEDNESDAY	10	Forced Sale	
THURSDAY	11	Jewellery, Watches & Fashion	LIVE AUCTION
MONDAY	15	Selected	
MONDAY	15	Antiques from Tyrrestrup Estate	
MONDAY	15	Royal Photo Album – Frederik IX	
TUESDAY	16	Weaver Jette Never's Collection	
TUESDAY	16	CoBrA Art	
WEDNESDAY	17	Charity: Red Cross Youth – Christmas trees	



MODERN ART AND DESIGN

LIVE AUCTION 19 - 20 NOVEMBER

TAL R: "WAVE LAMP", 1999



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JEWELLERY, WATCHES AND FASHION

LIVE AUCTION 11 DECEMBER

HERMÈS: A "BIRKIN 25"



KØBSVILKÅR FOR LIVEAUKTIONER

Disse købsvilkår udgør Bruun Rasmussen Kunstauktioner A/S' ("BRK") købsvilkår for Liveauktioner og er gældende fra 1. februar 2017. BRK kan til enhver tid ændre købsvilkårene.

Ved bud accepterer budgiver/køber at være bundet af de til enhver tid gældende købsvilkår, som fremgår på bruun-rasmussen.dk. Købsvilkårene gælder både i forhold til erhvervsdrivende og forbrugere.

FØR AUKTIONEN

1 VURDERING AF GENSTANDE

- 1.1 Alle udbudte genstande er vurderet af BRK. Vurderingen er et skøn over det forventede hammerslag, jf. punkt 5.3. Vurderingen er baseret på tidligere salg af samme type genstande og erfaringer hos BRK. Hammerslag kan derfor falde højere eller lavere ud end vurderingen.

2 BESKRIVELSE AF GENSTANDE

- 2.1 Udbudte genstande præsenteres med fotos og beskrivelse i kataloger og på bruun-rasmussen.dk. Beskrivelsen foretages efter bedste overbevisning af BRK og ud fra en nøje undersøgelse efter den på salgstidspunktet herskende opfattelse blandt eksperter.
- 2.2 De udbudte genstande er af en alder og art, der bevirker, at de ofte er behæftede med slitage, mangler, beskadigelser og reparationer. Som udgangspunkt sælges alt som brugte genstande, og derfor indeholder beskrivelsen i kataloget og på bruun-rasmussen.dk ikke en redegørelse for ovenstående punkter eller genstandens stand.
- 2.3 I visse tilfælde vælger BRK at beskrive en genstands oprindelse. Det sker, hvis en tidligere ejer er offentligt kendt, og/eller hvis historien om et tidligere ejerskab belyser genstanden og dens art. Omvendt sker det også, at sådanne informationer udelades fra beskrivelsen, f.eks. for at imødekomme sælgers ønske om diskretion.
- 2.4 Vurderingen og beskrivelsen kan blive revideret forud for auktionen. Ændringer offentliggøres på bruun-rasmussen.dk

3 EFTERSYN

- 3.1 Udbudte genstande udstilles op til auktionen i et showroom hos BRK. Potentielle budgivere opfordres til at se genstanden efter i detaljer og har selv ansvaret for at forvisse sig om dens stand på disse eftersyn, hvor der også er mulighed for at rådføre sig hos vurderingssagkyndige.
- 3.2 Hvis en potentiel køber ikke har mulighed for at besigtige genstanden ved selvsyn, kan der i de fleste tilfælde udfærdiges en konditionsrapport. Beskrivelsen heri er foretaget efter BRK's bedste overbevisning, men er ikke baseret på videnskabelige undersøgelser. En konditionsrapport tjener blot som identifikation og er ment som en hjælp til budgivere, der ikke selv har mulighed for at besigtige genstanden på eftersynet.

UNDER AUKTIONEN

4 BRK'S ROLLE

- 4.1 Salget af en genstand formidles af BRK på vegne af sælger. BRK afhænder altid udbudte genstande til den højst mulige pris under budgivningen.
- 4.2 Udbudte genstande kan have en med sælger aftalt mindstepris, hvorunder den ikke kan sælges. Denne pris er fortrolig.
- 4.3 Liveauktioner overværes af en af Justitsministeriet beskikket auktionsleder, der sikrer, at auktionerne går retmæssigt for sig.

5 BUDGIVNING

- 5.1 Auktionerne afvikles i danske kroner. De tilnærmelsesvis beløb i euro/US dollar vil blive oplyst på skærme i auktionssalen og i øvrigt på opfordring.
- 5.2 Auktionarius bestemmer overbuds størrelse og i hvilket tempo, auktionen afvikles. Overbud stiger normalt med 5 % - 10 % i forhold til det foregående bud. Normalt sælges der 50-100 katalognumre i timen.
- 5.3 Hammerslag betegner både det forhold, at auktionarius slår med hammeren og derved markerer budgivningens afslutning, og den pris (budsum), den udbudte genstand sælges til. Se punkt 7 vedrørende beløb, der tillægges hammerslaget.
- 5.4 Køber er den budgiver, der opnår hammerslag. Ved hammerslaget indgås på baggrund af disse købsvilkår en bindende købs-/salgsaftale.
- 5.5 Bydes på andres vegne, hæfter budgiver som selvskyldner-kautionist for handlen.
- 5.6 Genstande købes som beset, og køber har uanset budtype ingen fortrydelsesret, heller ikke efter forbrugeraftaleloven.
- 5.7 Budgiver skal efter anvisninger fra BRK identificere sig og dokumentere sin betalingsdygtighed, f.eks. ved registrering af gyldigt betalings-/kreditkort, bankgaranti eller indbetaling af depositum.
- 5.8 BRK kan nægte at acceptere et bud, hvis en tilstrækkelig sikkerhed for betaling mangler, eller hvis budgiver tidligere har misligholdt betalingsforpligtigelser ved køb hos BRK.
- 5.9 Auktionslederen træffer i samråd med auktionarius afgørelse i alle tvivlstilfælde omkring budgivningen.

6 BUDTYPER

- 6.1 Der er følgende muligheder for at afgive bud:

PERSONLIGT FREMMØDE:

Registrering og udlevering af bydeskilt foregår ved indgangen til auktionssalen. Når budgiver ønsker at byde, signaleres dette til auktionarius ved at række bydeskiltet i vejret og tydeligt fremvise dets nummer.

KOMMISSIONSBUD:

Det ønskede maksimale bud kan afgives via bruun-rasmussen.dk frem til auktionens start eller pr. e-mail, fax eller telefon, så budet er modtaget senest 24 timer forud for auktionens start. En kommissionær byder på budgivers vegne inden for rammerne af det ønskede maksimalbud og vil altid afgive lavest muligt overbud.

TELEFONBUD:

I forhold til visse genstande er der mulighed for at blive ringet op af en medarbejder fra BRK, der vil byde på budgivers vegne under auktionen. Servicen kan bestilles via bruun-rasmussen.dk indtil tre timer før auktionens start.

LIVE BIDDING:

Det er muligt at følge auktionen live og byde med via bruun-rasmussen.dk

FORAUKTION:

Visse Liveauktioner indledes med en Onlineauktion. De højeste bud på Onlineauktionen danner udgangspunktet på den efterfølgende Liveauktion.

B: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club og JCB) på bruun-rasmussen.dk under købers personlige side.

C: Via bankoverførsel til BRK's konto i Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 MOMSFRITAGELSE, -BETALING OG -DEPONERING

10.1 Visse købere kan vælge hvilken momstype, der skal være gældende for handlen. Valget skal meddeles BRK senest to hverdage efter købet og kan ikke omgøres.

A: Momsregistrerede virksomheder i Danmark kan vælge, at handlen skal ske efter reglerne om fuldmoms, jf. punkt 7.1.3.

B: Momsregistrerede virksomheder i et andet EU-land kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret til den udenlandske adresse, som køber har oplyst over for BRK, og som er anført på fakturaen. I sådanne tilfælde skal der afregnes moms efter de gældende regler i det land, hvor køber er momsregistreret. Det tilrådes at søge oplysning hos de lokale myndigheder. Køber kan undlade at gøre brug af muligheden for moms-fritagelse og i stedet betale dansk brugtmoms/fuldmoms.

C: Købere med bopæl uden for EU kan fritages for dansk moms, når det kan dokumenteres, at genstanden er transporteret ud af EU. BRK udsteder så vidt muligt og mod gebyr de fornødne eksportpapirer, som skal fremvises ved toldmyndig-hederne. Køber kan undlade at gøre brug af muligheden for momsfritagelse og i stedet betale dansk brugtmoms/fuldmoms.

10.2 Momsregistrerede virksomheder i et andet EU-land og købere med bopæl uden for EU skal deponere den danske moms af fakturabeløbet hos BRK, indtil eksporten er gennemført på dokumenteret lovpligtig vis. Foretages eksporten af en af BRK godkendt speditør, skal momsen ikke deponeres. Se listen over godkendte speditører på bruun-rasmussen.dk

11 OVERSKRIDELSE AF BETALINGSFRIST

11.1 Overskrides en betalingsfrist, herunder fristen i punkt 8, opkræves morarenter, som beregnes efter Nationalbankens officielle udlånsrente + 8 % om året af det skyldige beløb.

11.2 Betales købesummen inkl. renter ikke senest ti dage efter, at der er fremsat påkrav herom, er BRK berettiget til at søge købesummen betalt ved modregning i depositum/ved træk på bankgaranti eller at hæve købet.

11.3 Hæves købet, er BRK berettiget til at sælge genstanden på en ny auktion og kræve omkostningerne og en eventuel difference mellem hammerlag (samt salær), der er opnået på de to auktioner, betalt af den misligholdende køber.

11.4 Alle forfaldne krav (inkl. omkostninger), som ikke betales rettidigt, kan BRK i tillæg til inkasso søge inddrevet på følgende måder:

A: For købers regning sælge genstande indleveret til auktion af eller på vegne af køber. Salget kan gennemføres uden hensyntagen til en aftalt mindstepris. Genstande indleveret til auktion kan ikke kræves udleveret, så længe forfalden gæld henstår ubetalt.

B: Inddrage købers tilgodehavende hos BRK, herunder tilgodehavende fra salg af genstande indleveret af eller på vegne af køber, uanset om et sådant tilgodehavende stammer fra auktionssalg, som ligger forud for eller efter tidspunktet for købers misligholdelse.

EFTER AUKTIONEN

7 BELØB, DER TILLÆGGES HAMMERSLAGET

7.1 I tillæg til hammerlaget, jf. punkt 5.3, skal køber for den enkelte genstand betale købersalær og, hvis betingelserne er opfyldt, de øvrige beløb, der er nærmere beskrevet nedenfor. Det samlede beløb, som køber skal betale til BRK, benævnes "købesummen".

7.1.1 Købersalær: Hammerlaget tillægges et salær til BRK. På Liveauktioner udgør salæret 24% af hammerlaget + moms af salæret, i alt 30%. For frimærker og mønter udgør salæret 20% af hammerlaget + moms af salæret, i alt 25%.

7.1.2 "LIVE bidding": BRK's "LIVE bidding"-software via bruun-rasmussen.dk er gratis at benytte for budgivere.

7.1.3 Fuldmoms: Visse genstande handles efter de gældende regler om fuldmoms. Her beregnes der moms på 25 % af både hammerlag og salær. Disse genstande er i beskrivelsen i kataloget og på bruun-rasmussen.dk mærket med symbolet ""*"" eller med teksten: "Dette emne handles i fuldmoms".

7.1.4 Kunstnerafgift: Ifølge dansk lovgivning om ophavsret skal der opkræves kunstnerafgift (følgeretsvederlag) for værker af nyere danske og visse udenlandske kunstnere, som enten er nulevende eller ikke har været døde i mere end 70 år. Kunstnerafgiften opkræves på vegne af VISDA. Disse værker er i kataloget mærket med "ARR" (Artist's Resale Right) og på bruun-rasmussen.dk med teksten "Dette emne er belagt med kunstnerafgift". Kunstnerafgiften tillægges hele hammerlaget + salær (ekskl. moms), når beløbet overstiger 300 euro, som angivet nedenfor:

Hammerslag + salær (ekskl. moms)	Betalingssats
300,01 - 50.000 euro	5%
50.000,01 - 200.000 euro	3%
200.000,01 - 350.000 euro	1%
350.000,01 - 500.000 euro	0.5%
over 500.000 euro	0.25%

Kunstnerafgiften kan ikke overstige 12.500 euro (ekskl. moms) for den enkelte genstand. Afgiften skal betales i danske kroner, og omregningskursen (EUR/DKK) fastsættes af VISDA.

7.1.5 Betalings-/kreditkortgebyr: BRK forbeholder sig ret til at opkræve de af indløsningsselskaberne pålagte betalings-/kreditkortgebyrer. Sætserne fremgår ved budgivning via bruun-rasmussen.dk og ved betaling.

8 BETALINGSFRIST

8.1 Købesummen forfalder til betaling ved hammerlaget, og køber har herefter otte dage til at betale købesummen til BRK.

9 BETALINGSMÅDER

9.1 Betaling kan ske på følgende måder:

A: Med betalings-/kreditkort (Dankort, Visa, MasterCard, Maestro, Diners Club, JCB og China UnionPay) eller kontant (op til 14.999 kr.) i auktionssalen eller efterfølgende i en afdeling hos BRK. Bemærk, at vi ikke modtager 500-euro-sedler.

12 AFHENTNING OG UDLEVERING

- 12.1 Ejendomsretten til en købt genstand overgår til køber, når hele købesummen inkl. eventuelle renter og gebyrer er betalt, og først herefter kan udlevering af genstanden finde sted.
- 12.2 Ved udlevering af en købt genstand forbeholder BRK sig retten til at kræve tilfredsstillende dokumentation for, at den person, som ønsker genstanden udleveret, enten selv er køberen eller er bemyndiget af køberen til at få genstanden udleveret.
- 12.3 Udlevering af visse våben kræver forevisning af gyldig våbentilladelse. Sådant krav er angivet med teksten "Køb af dette emne kræver forevisning af gyldig våbentilladelse" i kataloget og på bruun-rasmussen.dk
- 12.4 Købte genstande henligger fra hammerslaget for købers regning og risiko. Afhentning skal ske senest otte hverdage efter sidste auktionsdag.
- 12.5 Foretages afhentningen ikke rettidigt, transporteres de købte genstande til et lager for købers regning og risiko. Transporten koster 150 kr. inkl. moms pr. genstand, og opbevaringen koster 150 kr. inkl. moms pr. genstand pr. påbegyndt uge. Henligger en genstand uafhængt i så lang tid, at lagerlejen overstiger genstandens værdi, er BRK berettiget til for købers regning og risiko og uden hensyn til mindstepris at bortauktionere genstanden eller sælge den underhånden. Køber hæfter fortsat for udgifter til transport og lagerleje, der ikke dækkes ved sådant salg.
- 12.6 I henhold til gældende hvidvasklovgivning skal køber i visse tilfælde udlevere identitetsoplysninger og fremvise billed-id til BRK, før køber kan få den købte genstand i sin besiddelse

13 FORSENDELSE

- 13.1 Er køber forhindret i selv at afhente en genstand, tilbyder BRK for købers regning og risiko at emballere og arrangere forsendelse enten med post eller speditør. Se punkt 12.2 angående legitimation.

14 EKSPORTTILLADELSE

- 14.1 For at sikre at dansk kulturarv af afgørende betydning forbliver i Danmark, kan Kulturværdiudvalget for visse genstandes vedkommende nedlægge eksportforbud. Hvis køber ønsker at eksportere en genstand ud af Danmark, hvor der er nedlagt et eksportforbud, annulleres købet, og Kulturværdiudvalget er forpligtet til at overtage genstanden til den pris, der blev opnået på auktionen. Køber kan ikke rejse krav mod BRK som følge af, at et eksportforbud bliver nedlagt.
- 14.2 Visse genstande er omfattet af Washingtonkonventionen, også kendt som CITES, der har til formål at stoppe ulovlig handel med genstande fremstillet af udryddelsestruede vilde dyr og planter. Såfremt en genstand er omfattet af Washingtonkonventionen, CITES, liste 1, vil det fremgå af beskrivelsen på bruun-rasmussen.dk og være markeret med symbolet "☉" i kataloget. Følgende regler gør sig gældende:

- A: Genstande omfattet af Washingtonkonventionen, CITES, liste 1, må kun handles, når der foreligger en dispensation i form af et såkaldt CITES-salgscertifikat. BRK indhenter det fornødne certifikat fra Naturstyrelsen, der tillader handel og eksport til lande inden for EU. Dog kan genstande, som er færdigforarbejdet før 1947, frit handles inden for EU uden et certifikat.
- B: Det er alene genstande omfattet af Washingtonkonventionen, CITES, liste 1, som er særkilt markeret på bruun-rasmussen.dk og i kataloget. Genstande omfattet af Washingtonkonventionen, CITES, liste 2, der frit kan sælges og transporteres inden for EU, er ikke særskilt markeret.
- C: Ved eksport til lande uden for EU skal der uanset årstallet for genstandens færdigforarbejdning altid indhentes en CITES-rekspottilladelse fra Naturstyrelsen, når genstanden er omfattet af Washingtonkonventionen, CITES, liste 1 og 2. Denne eksporttilladelse kan normalt indhentes problemfrit, når liste 1-genstande enten er solgt med et CITES-salgscer-

tifikat eller er færdigforarbejdet før 1947. Liste 2-genstande opnår ligeledes normalt problemfrit en rekspottilladelse. Eventuelle omkostninger, der opkræves at de danske myndigheder i forbindelse med udstedelse af en re-eksporttilladelse, vil blive pålagt købers faktura.

D: I forbindelse med eksport til lande uden for EU kan særlige regler gøre sig gældende ifm. den efterfølgende import, og køber opfordres til at indhente oplysninger fra egne myndigheder.

15 MANGLER VED KØBTE GENSTANDE

- 15.1 Købelovens mangelsregler kan finde anvendelse. Nedenfor er angivet et ikke udtømmende uddrag af købers mangelsbeføjelser.
- 15.2 Køber er berettiget til at annullere et køb, hvis beskrivelsen har været behæftet med væsentlige fejl, der har ført til et højere hammerslag, end en korrekt beskrivelse ville have resulteret i. I sådanne tilfælde vil den samlede købesum blive refunderet. Køber kan ikke kræve betaling af renter af købesummen eller kræve dækning af anden udgift eller tab.
- 15.3 Et køb kan ikke annulleres, og køber kan ikke kræve købesummen refunderet eller rejse noget andet krav mod BRK, hvis beskrivelsen af genstanden er i overensstemmelse med punkt 2, eller hvis en påvisning af falskneri havde krævet brug af videnskabelige metoder, der enten ikke var tilgængelige på salgstidspunktet, havde været uforholdsmæssigt omkostningskrævende at anvende eller havde ført til beskadigelse af den pågældende genstand.
- 15.4 Krav om annullering af et køb skal meddeles BRK, når køber er blevet bekendt med det forhold, der berettiger køber til at annullere købet, dog senest to år fra den seneste afhentningsdato efter punkt 12.4. Den købte genstand skal returneres til BRK i samme stand som på hammerslagstidspunktet. Overholdes disse betingelser ikke, mister køber retten til at annullere købet og kan ikke kræve købesummen refunderet. Køber er selv ansvarlig for at betale de omkostninger, der er forbundet med returnering af genstanden.

16 INDSIGELSES- OG ANSVARSBEGRÆNSNING

- 16.1 BRK tager forbehold for fejl, tekniske vanskeligheder samt udefrakommende misbrug eller forstyrrende påvirkning under auktionen. Budgivere kan ikke rejse noget krav mod BRK som følge heraf.
- 16.2 Køber er i alle tilfælde selv ansvarlig for korrekt betaling af moms og andre afgifter, gebyrer mv. i overensstemmelse med danske og udenlandske regler.
- 16.3 Medmindre andet fremgår af disse købsvilkår, kan BRK aldrig blive ansvarlig for budgivers/købers driftstab, avancetab, andre indirekte tab eller følgeskader.

17 PERSONDATAPOLITIK

- 17.1 Det er vigtigt for BRK at sikre fortrolighed og sikkerhed omkring budgivers/købers personlige oplysninger. Persondatapolitikken fremgår af bruun-rasmussen.dk.

18 KLAGE, TVISTLØSNING OG LOVVALG

- 18.1 Har budgiver/køber en klage, kan der altid rettes henvendelse til BRK.
- 18.2 Lykkes det ikke at finde en løsning, kan forbrugere sende en klage til Nævnenes Hus, Toldboden 2, 8800 Viborg, e-mail: naevnene-shus.dk. Forbrugere med bopæl i et andet EU-land end Danmark kan klage til EU-Kommissionens online klageportal via hjemmesiden: <http://ec.europa.eu/odr>.
- 18.3 Tvister skal indbringes i Danmark ved Københavns Byret, jf. dog punkt 18.2. I forbrugerforhold gælder de ufravigelige værnetingsregler.

Bruun Rasmussen Kunstauktioner

CONDITIONS OF PURCHASE – LIVE AUCTIONS

These conditions of purchase represent Bruun Rasmussen Kunstauktioner A/S' ("BRK") conditions of purchase for Live Auctions and are effective from 1 January 2017.

BRK may modify the conditions of purchase at any time.

By bidding, the bidder/buyer accepts the current conditions of purchase as they appear on bruun-rasmussen.dk. The conditions of purchase are applicable to both business owners and consumers.

BEFORE THE AUCTION

1 VALUATION OF ITEMS

- 1.1 All the offered items are valued by BRK. The valuation is an estimate based on the expected hammer price, see paragraph 5.3. The estimate is based on the previous sale of similar items as well as BRK's past experience. The hammer price can therefore be higher or lower than the estimated price.

2 DESCRIPTION OF ITEMS

- 2.1 Items up for auction are presented with photographs and descriptions in catalogues and on bruun-rasmussen.dk. The description is worded according to the best of BRK's knowledge and based on detailed research in accordance with the prevailing views among experts at the time of sale.
- 2.2 The items up for auction are of an age and nature that often mean that they are in a worn, repaired or damaged condition. As a starting point everything is sold as used items. For this reason, the descriptions in the catalogue or at bruun-rasmussen.dk do not include a statement regarding the above or the condition of the item.
- 2.3 In some cases, BRK may choose to describe an item's provenance. Such a description is made if a former owner is publicly known and/or if the story of previous ownership sheds further light on the item and its background. In other cases, such information is left out of the description, for instance to meet the seller's wish for privacy.
- 2.4 It is possible that the estimate and description are revised prior to the auction. Changes are published on BRK's website.

3 PREVIEW

- 3.1 Items up for auction are presented prior to the auction in one of BRK's showrooms. Potential bidders are encouraged to inspect the items closely and are responsible for determining the condition of the items at these previews, where they also have the opportunity to consult with the valuation experts.
- 3.2 If a potential buyer does not have the opportunity to inspect the item personally, a condition report can be drafted in most cases. The description in this report has been made according to BRK's honest conviction but is not based on scientific studies. A condition report only serves as an identification and is meant as an aid to bidders who do not have the opportunity to inspect the item at the preview.

DURING THE AUCTION

4 THE ROLE OF BRK

- 4.1 The sale of an item is facilitated by BRK on behalf of the seller, and BRK always sells items up for auction at the highest price offered during the bidding round.

- 4.2 Items up for auction can have a reserve price that has been agreed upon with the seller. The price is confidential and the item cannot be sold below this price.
- 4.3 The Live Auctions are presided over by one of the Danish Ministry of Justice's appointed auctioneers, ensuring that the auctions proceed correctly and lawfully.

5 BIDDING

- 5.1 The currency used while the auctions take place is Danish kroner. The approximate amount in euro/US dollars is shown on screens in the saleroom and also on request.
- 5.2 The auctioneer determines the size of the bid increment and the pace of the auction. Bid increments usually rise by 5% - 10% compared to the previous bid. Approximately 50-100 auction lots are sold per hour.
- 5.3 The hammer price refers both to the gavel used by the auctioneer that signifies the end of a bidding round on an item and to the price (bidding amount) that the item up for auction is sold for. See paragraph 7 regarding amounts added to the hammer price.
- 5.4 The buyer is the bidder that submits the highest bid, thereby obtaining the hammer price. At the moment the hammer price is determined, a binding purchase/sale agreement is entered into based on these conditions of purchase.
- 5.5 If bids are made on behalf of others, the bidder serves as surety for the transaction.
- 5.6 Items are purchased in their present state and condition, and regardless of the type of bidding the buyer has no right to cancel his purchase, neither under the Danish Consumer Contracts Act.
- 5.7 Bidders are required, in accordance with BRK's instructions, to identify themselves and document their ability to pay, for instance by registration of a valid debit/credit card, bank guarantee or a deposit.
- 5.8 BRK may refuse to accept a bid if a sufficient guarantee of the bidder's ability to pay is not provided, or if the bidder has previously defaulted on payment obligations on purchases from BRK.
- 5.9 The overseeing auctioneer will, in consultation with the auctioneer at the podium, decide what to do in matters of dispute concerning a bidding round.

6 TYPES OF BIDDING

- 6.1 Bidding options:

IN PERSON:

Registration and obtaining the bidding paddle take place at the entrance to the saleroom. When the bidder wishes to bid, it is signalled to the auctioneer on the podium by raising the bidding paddle in the air and clearly displaying its number.

COMMISSION BIDS:

The intended maximum bid can be submitted via bruun-rasmussen.dk until the start of the auction or by e-mail, fax or phone, so that the bid is received no later than 24 hours prior to the start of the auction. A commission agent bids on behalf of the bidder within the limits of the stated maximum bid. The commission agent will always bid the lowest possible amount to achieve the hammer price.

TELEPHONE BID:

With certain items it is possible to have a BRK employee call the bidder over the phone. The employee will then bid on behalf of the bidder during the auction. The service can be booked via bruun-rasmussen.dk up until three hours before the auction is set to begin.

LIVE BIDDING:

It is possible to follow the auction live and bid on the auction lots via bruun-rasmussen.dk.

PRE-AUCTION:

Some Live Auctions are preceded by an online auction. The highest bids from the online auction then represent the starting bids at the following Live Auction.

AFTER THE AUCTION

7 AMOUNTS ADDED TO THE HAMMER PRICE

- 7.1 In addition to the hammer price, see paragraph 5.3, the buyer pays a buyer's premium for the individual items as well as the other amounts described below if the conditions for these are applicable. The total amount that the buyer pays to BRK is called the "purchase price".
- 7.1.1 Buyer's Premium: The hammer price always includes an additional fee to BRK. At the Live Auctions, the fee is 24% of the hammer price + VAT of the fee, 30% in total. For stamps and coins, the fee is 20% of the hammer price + VAT of the fee, a total of 25%.
- 7.1.2 "LIVE Bidding": BRK's "LIVE Bidding" software is free to use for bidders on bruun-rasmussen.dk.
- 7.1.3 Full VAT: Certain items are sold at auction in accordance with the current rules regarding full VAT. In such a situation, a VAT of 25% is imposed on both the hammer price and the buyer's premium. These items are marked in the catalogue and on bruun-rasmussen.dk with the symbol "*", or with the text: "This item is subject to full VAT".
- 7.1.4 Artist's Resale Right: In accordance with Danish copyright law, a royalty fee covering the Artist's Resale Right has to be charged for works by newer Danish artists, and some foreign artists, who are either alive or have not been dead for more than 70 years. The royalty fee covering the Artist's Resale Right is charged on behalf of VISDA (Visual Rights Denmark). These works are marked "ARR" in the printed catalogue, and on bruun-rasmussen.dk the description of the works includes the text: "This lot is subject to the Artist's Resale Right". The royalty fee covering the Artist's Resale Right is added to the hammer price + the buyer's premium (excluding VAT) if the amount exceeds EUR 300, as indicated below:

Hammer price + buyer's premium (ex. VAT)	Payment Rate
300,01 - 50,000 euro	5%
50,000,01 - 200,000 euro	3%
200,000,01 - 350,000 euro	1%
350,000,01 - 500,000 euro	0.5%
over 500,000 euro	0.25%

The royalty fee covering the Artist's Resale Right cannot exceed EUR 12,500 (excluding VAT) for each item. The fee must be paid in Danish kroner, and the conversion rate (EUR/DKK) is set by VISDA.

- 7.1.5 Debit/Credit Card Fee: Amounts Added to the Hammer Price: BRK reserves the right to charge the debit/credit card fees imposed by the payment services companies. The rates will appear when bidding on bruun-rasmussen.dk and at payment.

8 PAYMENT DEADLINE

- 8.1 The purchase price falls due after the hammer price has been determined, and then the buyer has eight days to pay BRK the purchase price.

9 PAYMENT METHODS

- 9.1 The payment can be made in the following ways:
- A: With debit/credit card (Visa, MasterCard, Maestro, Diners Club, China UnionPay and JCB) or cash (up to DKK 14.999) in the saleroom or subsequently at one of BRK's locations.

Please note that we do not accept EUR 500 banknotes.

- B: With debit/credit card (Dankort, Visa, MasterCard, Diners Club and JCB) via BRK's website on the buyer's personal page.
- C: By bank transfer into BRK's account with Danske Bank: 4183 4310970638 · Swift/BIC: DABADKKK · IBAN: DK4130004310970638.

10 VAT EXEMPTION, PAYMENT & DEPOSIT

- 10.1 Some buyers can choose which type of VAT should apply to the transaction. The choice has to be communicated to BRK no later than two working days after the purchase and cannot be changed subsequently.

- A: Businesses in Denmark registered for VAT can decide that the transaction is to be conducted in accordance with the rules for full VAT, see paragraph 7.1.3.
- B: Businesses registered for VAT in another EU Member State can be exempted from paying Danish VAT if it can be proved that the item has been transported to the foreign address that the buyer has registered with BRK and which is written on the invoice. In such cases, the VAT should be settled according to the rules applicable in the country where the buyer is registered for VAT. It is advisable to consult with the local authorities. The buyer can decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.
- C: Buyers residing outside the EU can be exempted from Danish VAT if it can be proved that the item has been transported out of the EU. To the extent possible and for a fee, BRK can issue the necessary export documents for the customs authorities. The buyer may decide not to be exempt from regular VAT and instead pay Danish VAT on second-hand goods/full VAT.

- 10.2 Companies registered for VAT in another EU Member State and buyers residing outside the EU must deposit the Danish VAT on the amount invoiced with BRK until the export process has been completed in a documented, lawful fashion. If the export is undertaken by one of BRK's authorized forwarding agents, the VAT does not have to be deposited. See the list of authorized forwarding agents on bruun-rasmussen.dk.

11 OVERDUE PAYMENTS

- 11.1 If payment is made after a deadline, including the deadline specified in paragraph 8, interest on overdue payments will be charged and estimated in accordance with the Danish Central Bank's official lending rate + 8% per year on the amount due.
- 11.2 If the purchase price, including interest, has still not been paid ten days after the demand for payment has been made, BRK is entitled to seek the purchase price paid by making a set-off against the deposit/by drawing on the bank guarantee or to cancel the purchase.
- 11.3 If the purchase is cancelled, BRK is entitled to sell the item at a new auction and demand the costs and any difference between the new and the earlier hammer price (including the buyer's premium) covered by the defaulting buyer.
- 11.4 In addition to debt collection, BRK may seek recovery of all due claims (including costs) not paid in a timely manner in the following ways:

- A: Making the buyer cover the costs of selling items consigned to auction by or on behalf of the buyer. The sale can be conducted without regard to an agreed reserve price. Items consigned for auction cannot be collected as long as overdue debts are unpaid.
- B: Seizing the buyer's remaining balance with BRK, including the balance from the sale of items consigned by or on behalf of the buyer, regardless of whether such receivables derive from auction sales prior to or after the date of the buyer's default on the payment.

12 PICK-UP & COLLECTION

- 12.1 The title to a purchased item passes to the buyer when the full purchase price, including any interest and fees, has been paid, and only then can the collection of an item take place.
- 12.2 In connection with the collection of a purchased item, BRK reserves the right to demand satisfactory documentation that the person who wants to pick up the item is either the buyer himself/herself or authorized by the buyer to receive the item on his/her behalf.
- 12.3 The collection of certain weapons requires presentation of a valid weapons certificate. Items with such requirements are listed with the text: "The purchase of this item requires the presentation of a valid weapons certificate" in the catalogue and on bruun-rasmussen.dk.
- 12.4 Purchased items are stored after the auction at the buyer's expense and risk. Pick-up must take place no later than eight working days after the last auction day.
- 12.5 If the item(s) is/are not picked up on time, the purchased items will be transported to a warehouse at the buyer's risk and expense. The transport costs are DKK 150 including VAT per item and the storage costs are DKK 150 including VAT per item for each week or part of a week. If an item is left unclaimed for an amount of time that results in the storage costs exceeding the value of the item, BRK will be entitled to, at the buyer's expense and risk and without regard to the reserve price, sell the item at an auction or privately. The buyer is still liable for the costs of transportation and storage not covered by such sale.
- 12.6 In accordance with current anti-money laundering laws, the buyer must in certain cases submit personal information and present a photo ID to BRK before the buyer can have the purchased item placed in his possession.

13 SHIPPING

- 13.1 If the buyer is unable to pick up the purchased item, BRK offers to pack and arrange delivery either by mail or by freight forwarder at the buyer's risk and expense. See paragraph 12.2 regarding identification.

14 EXPORT LICENSE

- 14.1 To ensure that Danish cultural heritage of vital importance remains in Denmark, the Danish Cultural Assets Commission can place an export ban on certain items. If the buyer wishes to export an item that is subject to an export ban in Denmark, the purchase will be cancelled and the Danish Cultural Assets Commission is obliged to acquire ownership of the item for the price obtained at auction. The buyer cannot raise any claims against BRK as a result of an export ban.
- 14.2 Certain items are included in the Washington Convention, also known as CITES. The purpose of CITES is to stop the trade of items made with endangered species and flora. If the item is included in the Washington Convention, CITES, Appendix 1, this will appear in the description of the item on bruun-rasmussen.dk and be marked with the symbol "©" in the catalogue. The following rules are applicable:
- A: Items that are included in the Washington Convention, CITES, Appendix 1, can only be traded when a dispensation in the form of a CITES certificate has been obtained. BRK obtains the required certificate from the Danish Nature Agency that allows trade and export to countries within the EU. Items that were produced before 1947 can, however, be freely traded within the EU without a certificate.
- B: It is only items included in the Washington Convention, CITES, Appendix 1 that are marked individually on bruun-rasmussen.dk and in our catalogue. Items included in the Washington Convention, CITES, Appendix 2, which can be freely sold and transported within the EU, are not individually marked.
- C: Export to countries outside the EU must, regardless of the year of the item's production, always procure a CITES re-export permit from the Danish Nature Agency if the item is included in the Washington Convention, Appendix 1 and

2. This export permit can usually be obtained without problems, if the item is either sold with a CITES certificate or was made prior to 1947. Appendix 2 items usually also receive a re-export permit without problems. Any fees charged by the Danish authorities in connection with the issuance of a re-export permit will be added to the buyer's invoice.

D: In connection with export to other countries outside the EU, special rules may apply concerning the subsequent import, and the buyer is encouraged to consult the relevant local authorities about this issue.

15 DEFECTS IN THE PURCHASED ITEMS

- 15.1 The lack of conformity rules of the Danish Sale of Goods Act may apply. Below is a non-exhaustive excerpt of the buyer's remedies in regard to lack of conformity.
- 15.2 The buyer is entitled to cancel a purchase if the description contained significant errors that have led to a higher hammer price than a correct description would have resulted in. In such cases, the total purchase price will be refunded. The buyer cannot demand payment of interest on the purchase price or demand payment of any other expenses or losses.
- 15.3 A purchase cannot be cancelled and the buyer cannot demand a refund of the purchase price or raise any other claims against BRK if the description of the item is in compliance with paragraph 2. The same applies if evidence of forgery has required the use of scientific methods that were either not available at the time of sale, were excessively costly to use or led to the damage of the item in question.
- 15.4 Claims for a cancellation of a purchase must be notified to BRK when the buyer has discovered the fact that entitles the buyer to cancel the purchase. This notice, however, has to be given no later than two years after the final pick-up date according to paragraph 12.4. The item purchased must be returned to BRK in the same condition as it was on the day it was sold at auction. If these conditions are not met, the buyer loses the right to cancel the purchase and cannot claim a refund of the purchase price. The buyer is responsible for paying the costs associated with the return of the item.

16 OBJECTIONS & LIMITATIONS OF LIABILITY

- 16.1 BRK is aware that errors, technical difficulties and external abuse or disruptive influences may occur during the auction. Bidders cannot raise any claims against BRK as a result of such events.
- 16.2 The buyer is always responsible for the correct payment of VAT and other costs, fees etc. in accordance with Danish and foreign regulations.
- 16.3 Unless otherwise stated in these conditions of purchase, BRK may never be held liable for bidders'/buyers' operating loss, loss of profits, other indirect losses or consequential loss.

17 PRIVACY POLICY

- 17.1 It is important to BRK to ensure confidentiality and security regarding the bidder's/buyer's personal information. The privacy policy can be found on bruun-rasmussen.dk.

18 COMPLAINTS, DISPUTE RESOLUTION AND APPLICABLE LAW

- 18.1 BRK can always be contacted if the bidder/buyer has a complaint.
- 18.2 If the dispute cannot be resolved, the consumer can submit a complaint to the Complaint Resolution Centre, Nævnenes Hus, Toldboden 2, 8800 Viborg, Denmark, email: naevneneshus.dk. Consumers residing in another EU country than Denmark can submit their complaint to the European Commission's Online Dispute Resolution platform via the website: <http://ec.europa.eu/odr>.
- 18.3 In Denmark, disputes must be brought before the City Court of Copenhagen, but see paragraphs 18.2. The mandatory rules on jurisdiction apply to consumer interests.

Bruun Rasmussen Auctioneers

The above is an English translation of the Danish version of the Conditions of Purchase. In case of a dispute, only the Danish version of the present Conditions of Purchase of Bruun Rasmussen is valid.

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